

February . 1934

The American Magazine of

ART

Including "Creative Art"



Price 50 cents

The American Federation of Arts, Washington

The American
Magazine of

ART

Including
"Creative Art"

VOLUME XXVII

FEBRUARY 1934

NUMBER 2

| | |
|--|-------------------------------|
| Clare Leighton: The Net Menders | Cover |
| John Smibert: Bishop Berkeley and His Entourage | Frontispiece in color |
| Editorials | 49 |
| The Search for Americanism | By Virgil Barker 51 |
| John Singleton Copley: Portrait of Mrs. Seymour Fort | Insert in color |
| <i>(With the permission of the Wadsworth Atheneum, this plate has been trimmed slightly)</i> | |
| The American Scene | By E. M. Benson 53 |
| The Art of Dahomey | By Melville J. Herskovits and |
| I—Brass-Casting and Appliqué Cloths | Frances S. Herskovits 67 |
| What Chicago Learned | By Dudley Crafts Watson 77 |
| The Art Institute Appraises the World's Fair Art Exhibition | |
| Will Plumber's Wages Turn the Trick? | By Edward B. Rowan 80 |
| Southern Mountain Weaving | 84 |
| The American Composer Today | By Harrison Kerr 87 |
| Field Notes | 90 |
| New Books on Art | 100 |
| Advertisements; Exhibitions Calendar | i |
| <i>Previous issues listed in "Art Index" and "The Reader's Guide to Periodical Literature"</i> | |

Published Monthly by THE AMERICAN FEDERATION OF ARTS

Barr Building, Farragut Square, Washington

SUBSCRIPTION PRICE FIVE DOLLARS A YEAR

Postage included in the United States and possessions. Canadian postage 25 cents extra, and to foreign countries, 50 cents extra. The Magazine is mailed to all chapters and members, a part of each annual fee being credited as a subscription. Entered as second-class matter October 4, 1921, at the Post Office at Washington, D. C., January 1934, and at the Post Office at Philadelphia, Pa., under the act of March 3, 1879. Title Trade Marks

Registered in the U. S. Patent Office. Copyright 1934 by The American Federation of Arts. All rights reserved. All manuscripts should be sent to the Editor, The American Magazine of ART, Barr Building, Farragut Square, Washington, D. C. Unsolicited manuscripts should be accompanied by stamped, self-addressed envelopes, to insure return in case material may not be used. The Editors cannot be responsible for the return of unsolicited material.

FREDERIC ALLEN WHITING, Editor

F. A. WHITING, JR., and PHILIPPA GERRY WHITING, Assistant Editors
Barr Building, Farragut Square, Washington, D. C.

CHARLES Z. OFFIN, Director of Advertising
40 East 49th Street, New York City

ADVISORY EDITORS

VIRGIL BARKER

RENÉ D'HARNONCOURT

F. A. GUTHEIM

FISKE KIMBALL

FRANK JEWETT MATHER, JR.

HENRY McBRIDE

WILLIAM M. MILLIKEN

DUNCAN PHILLIPS

PAUL J. SACHS

FORBES WATSON

BRADFORD WILLIAMS

AUTHORS IN THIS ISSUE

VIRGIL BARKER was for some years Assistant Editor of *The Arts*. Before then he had been director of the Kansas City Art Institute. He has written, besides a number of important articles, a book on Peter Brueghel, the Elder, *A Critical Introduction to American Painting*, and a monograph on Henry Lee McFee, the last two being published by the Whitney Museum. He is now at work on a longer book on American art. He is now lecturer on Fine Arts at Miami University.

E. M. BENSON has written a number of articles for us, among them a criticism of Orozco's murals in the Baker Library at Dartmouth College, and a review of the last Carnegie International. He has contributed to the *New Republic*, *The Nation*, *Parnassus*, and to *Creative Art* (under the editorship of Henry McBride).

MELVILLE J. HERSKOVITS and FRANCES S. HERSKOVITS returned not very long ago from Dahomey, French West Africa, where they had made an extended stay. Some of their findings on that trip are disclosed in this issue; in an early number they will discuss some of the present-day wood-carvings that they discovered only after living in the native city

of Abomey for nearly five months. Professor and Mrs. Herskovits have studied and written about various other groups of natives. Their article on "Bush-Negro Art" appeared in *The Arts* for October, 1930. Professor Herskovits is in the Department of Sociology and Anthropology at Northwestern University.

DUDLEY CRAFTS WATSON, regularly Membership Lecturer at the Art Institute of Chicago, was, during the World's Fair, Official Fine Arts Lecturer of A Century of Progress Exhibition of Paintings and Sculpture, thus assuming the principal burden of interpreting the exhibition to the millions who visited it.

EDWARD B. ROWAN is the Director of the Little Gallery, Cedar Rapids, Iowa. He has been called to Washington to serve during the duration of the Public Works of Art Project as Assistant Technical Director.

HARRISON KERR has studied music with James H. Rogers, Nadia Boulanger of the Paris Ecole Normale, and several others. He has taught in several colleges. He is now managing editor of *Trend*, a bi-monthly of the seven arts.

JOHN SMIBERT (1688-1751): BISHOP BERKELEY AND HIS ENTOURAGE

YALE GALLERY OF FINE ARTS

From the Manual for the Radio Series, "Art in America, 1600-1865"

By Courtesy of Raymond & Raymond, New York



*The American
Magazine of*

ART

*Including
"Creative Art"*

February 1934

LEADERSHIP

THIS is a time that calls for leadership, a time when people respond to the example of unselfish service. Because of this need and this response there is still an unusually keen feeling of regret that William Sloane Coffin might not have been spared to exert longer those qualities of leadership that were so peculiarly his. His influence had permeated the life of his city, affecting it at many points—he was manufacturer, merchant, financier, and, in the finest sense, a social worker. We can be grateful that his influence still remains.

He became President of the Metropolitan Museum of Art at a moment when all his special qualities could most advantageously be used to humanize the institution still further. Much had already been done. Yet he was the right man to sense the burden—to him the opportunity—of the difficult hour. Thus, with the able co-operation of Herbert E. Winlock, the new Director, he fired the organization with an increased desire to integrate the Museum's life with that of the community as a whole. How fully this was accomplished is pretty generally known; but it is probably not often realized that the good start was made in spite of lowered membership income and city support.

Mr. Coffin saw clearly the responsibility of the Museum as an institution for social service, and in the short time allotted him made that vision clear to those associated with him. The Museum went far under his guidance. This does not mean, necessarily, a great increase in the number of kinds of services rendered (though these there have been), but, rather, something subtler and less easily analyzed or tabulated. He breathed into the Metropolitan something of his own warm-hearted personality, something of his quietly passionate desire that heightened perceptions and increasingly active enjoyment of the arts should become essential in the lives of a greater number of his fellow citizens.

Perhaps no finer tribute could be paid this straightforward and unpretentious gentleman, than to say that he successfully endeavored to share with thousands less fortunate than himself those things he had looked upon and found good.

NOTHING BETWEEN US

SOME people go on at length in this vein: "When I look at a painting I want no one to tell me what he sees in it or what I might look at in it. I know what I like to see and what I do *not* like to see. I do not want to be told about art. In short, nothing shall come between me and the work of art."

It would be interesting to go with one of these people to a recital by Paderewski. Suppose Paderewski plays a sonata by Mozart. Those around us who have heard or studied the music soon realize, as the first movement develops, that they are listening, not to the music of Mozart, but to that of Paderewski. Here is not the courtliness and elegance of the eighteenth century; here is a remembrance of that elegance fashioned by twentieth century hands for twentieth century ears. If our companion were consistent he would say as the music ceased: "No one but Mozart should play that music. I do not like this unclassical Mozart, this stormy version of what once was otherwise elegant." But of course he would applaud. His objection to criticism and interpretation, so unbending before a painting, would vanish in a flood of currently living music.

Let us note a parallel. Consider the criticism of Leonardo's "Mona Lisa" in Walter Pater's *Renaissance*. Here is an interpretation, a recreation, that might well have astounded the painter. It is the freest possible translation not only from visual to linguistic terms, but also from the awakened attitude of the fifteenth century to that of the late 1800's. Leonardo needed no criticism when he painted. Pater did need criticism when he wrote and so did his contemporaries.

There is no final right or wrong in criticism—no one school offers the last word. The development of criticism, like that of art, has been made by its great proponents, in answer to the needs of their time. Not only do men paint as their era demands them to, but they criticize what has been and is being painted with the same social and cultural attitudes motivating them. The present critical trend, which seeks to apply objective analysis to works of art, is for those of us alive today a necessary result of the dominant mental attitude of our world.

Of course, we have criticism to thank for our mere knowledge of the existence of many great works of art. In a very real sense we depend on the succession of critics for our more intimate and revealing approach to

painting, much as we willingly depend on the long line of musical performers for more than hearsay intimacy with the compositions of Mozart and the rest.

LETTERS

Joyously Comfortable

Sir:

It would be unfortunate if Mrs. Mock's article on Le Corbusier's Swiss Pavilion in your January issue gave a wrong impression of the Cité Universitaire of Paris. Her first sentence could easily be misinterpreted, when she says: "The Cité Universitaire is a bad answer to the interesting problem of creating shelter for students of all nationalities who are studying in Paris." . . .

There is . . . one essential uniformity that no outsider could detect except remotely, and that is, the solacing comfort of actual living in those unfortunate dormitories. . . . As one who has enjoyed for several months the accommodations of that "monumental nonentity," the Maison des Etats-Unis, I must try vigorously to modify the imputation. . . .

Perhaps the best argument against her point of view is that Le Corbusier's Swiss House, which she admires, would never have been constructed if all the buildings in the Cité had been architecturally censored by some authoritative group seeking uniformity over a vast terrain. The Swiss House stands comfortably enough on its six pairs of stilts, but not even Mrs. Mock in the interests of integration would insist that all the other units rear up in the same way. Or would she, after all, demand that the Greek house be poised aloft on a long series of Corinthian columns?

The Cité Universitaire is a spiritual entity, not an exterior one. It is like the world of nations, in miniature. The only way to penetrate oneself with its singular value, if one is an outside observer, is to stand successively before each separate dormitory and realize how, more or less aptly, it expresses in masonry the national ideal of those it houses. One after another, gradually, the sequential view of these mansions for students will give the happy impression of tremendous world differences and variations generously allied in one place in the common intellectual enterprise of the search for truth.

That is the unified significance of the Cité Universitaire for one who has really dwelt joyously there.

HARRY KURZ.
Knox College, Galesburg, Illinois

THE SEARCH FOR AMERICANISM

BY VIRGIL BARKER

A DREAM properly to be called Americanism existed in Europe before the actuality in America. The urgency of the dream produced impatience with the slowness of events, and the dogmatic idealism of its content long prevented recognition of the different actuality which through them came into existence. The dream was of a liberated humanity suddenly renovated by means of—at least, in the midst of—material abundance; the actuality fell far short of that, indeed, but was not on that account less genuine. Modification, by nearly imperceptible degrees or by slightly more perceptible mutations, marks the limit of humanity's alterability; that is also the inevitable limitation upon newness in humanity's arts.

Europeans here at first fabricated their new possessions as copies of their old ones. But in New England, almost at once, climate and available materials and frontier living forced them into variations on the mediaeval manner of building and into invention of fresh forms in furniture which now appear to be the first artistic embodiments of an experience specifically American. And similar originalities manifested themselves in different degrees through the subsequent stylistic importations natural to any colony spiritually sustained as well as politically ruled from a mother country. The one thing common to all the localized varieties of the arts of use is that they were realistic responses to peculiar conditions. Devices for mere self-maintenance in a difficult world evolved into more freely exercised preferences of taste; but the whole process was one in which environmental influences issued into qualitative characteristics.

This realism of response to the colonial crafts was paralleled by the homely realistic content of colonial portraiture, which culminated in the resolute honesty of Copley's American work. In most cases during the early years this trait was the unintentional result of imperfect technic and in this respect was akin to the almost entirely anonymous adaptations by which chairs and highboys attained regional differentiation; but in Copley it emerged as a consistent attitude of mind.

Thus alone has high creativeness been possible during the period of time in which this nation has come to maturity. The minute

refinements—or, if not refinements, then alterations—by which ballads (both in words and in tunes) were transformed down the generations may be cited as an illustration of the Darwinian conception of evolution by gradual change; in other arts, such as painting, effective aesthetic significance comes rather by mutations like those which De Vries established in his experiments with flowers. This means that in all painting above the level of craft only the unusual individual can achieve the intense and contagious expressiveness by which a common experience is recorded or a common awareness created.

Also, since the settlement of this continent was begun, the technic of painting has throughout the Occident been peculiarly an international possession. It has shown itself especially susceptible to being taken over in a thoroughly imitative and repetitive fashion and to being practiced without the expressive modifications suited to another people and another country. That is the main reason why so very little, in proportion to the total amount of European and American painting since 1600, has come through authentically national. For, in this art, nationality of subject-matter means little; where this factor is of major importance in a painter's work, that by itself makes him a minor painter. Only where technic and subject alike are informed and shaped by significant vision can great art result; and significant vision is in turn produced by the still mysterious fusion of heredity and environment in the exceptional personality. Any tradition of painting established in this country must be one of this deeper sort, permitting all variations in technical methods, but uniting them all in a kinship of spiritual attitude.

A search among the painters of America for those whose work retains spiritual import in this age yields the suggestion that one quality of mind unites them all and that this quality may be conveniently called realism. To validate this suggestion, there is necessary a somewhat broader definition of the word than has previously been used in the criticism of painting. It is a superficial realism which is faithful only to what the eye perceives; the authentic realism is faithful rather to what the mind conceives. The

painter's realism may therefore assume many forms. The vision may be naturalistic with Redfield, or lyric with Twachtman, or nature-mystical with Homer, or scientific with Eakins, or imaginative with Ryder. But in each case there is the achievement of a consistent conception of the world, and the communication of it with conviction and convincingness.

Of course, realism thus comprehensively defined is not the exclusive property of American painters. Just as any traits of character properly to be admired in an American must first be admirable in human beings at large, so any characteristics considered good in American painting must first be good in that of any nation. It is only the way in which that realism has been embodied that constitutes its Americanism—the dialect of a place, the stamp of an age, imbuing the work with a particular character. Thus Americanism is no incantation by which tinsel can be transformed into gold. The general quality of realism is what gives any good painting its necessary sense of vitality and immediacy; when it occurs with an accent peculiar to America, there is in it for Americans something more than the general extension of experience which all good art gives, there is in it a confirmation of a specific experience and a resulting gain in spiritual identity.

This suggested interpretation of Americanism in painting as a way of expressing a re-defined realism may itself have the appearance of idealism. Certainly there is plenty in our non-artistic history to contradict it. This is unavoidably the case with a nation developing so rapidly and from such a mixture of peoples. And does anyone suppose that all Romans were as Plutarch depicts his chosen few? Certainly, also, there is plenty of painting to contradict this interpretation; the greater part of what has been done in this country will not measure up to this conception. But in no other modern country does the bulk of its painting fit in with any possible definition of national character. Like several other nations during its life-span, the United States has been enriched with painting far better than it deserved. That is part of our good luck. Our wisdom will consist in making such painting the core of our tradition in that art and a prime source of national sustenance. The sort of realism here described has manifested itself often enough and vitally enough in our painting for us to feel some assurance that it will recur—perhaps with increasing power.

If that be idealism, then idealism is the only sound psychological realism, a candid recognition of the working conditions of life. If, as Aristotle said, the function of every organism is to realize its form, then our business as a nation may be described as actualizing our potentialities; and it is to our own past that we turn to learn what those are. In this sense all our study of our history is tool-making. We examine it in order to understand our present and possibly to fashion our future. We choose from out the incoherence of the past what will forward the coherence required by our maturity. For this reason do we examine our inheritance of painting to discern what of it, in revealing us to ourselves, is necessary to our existence. In this we are engaged in a pilgrimage of recognition—the sort of recognition that will keep our souls alive.

It should be said that this is no exhortation to painters to go out and "paint American." There have already been too many instances of American painters becoming muscle-bound in self-conscious patriotism. History and psychology both seem to say that the painters are condemned to trying to paint well, and to letting everything else take care of itself. With them, moreover, the motivation of truth-telling seems to be more powerful and to produce better work than does the motive of beauty. Let a picture be painted with enough truthfulness to its maker's vision, and in good time it will be perceived as beauty.

This word has so long served its devotees as an excuse for running away from life that for even a part of the lay public the roughness of unfamiliar truth has become refreshing. Possibly, an increasing proportion of this public can rise to the height of the realists in American painting and can respond to fresh vision when it appears. With anything less central, spiritually speaking, or with anything less fine intrinsically, Americanism in painting would be of no consequence. And if American painting cannot continue to express the comprehensive realism here propounded, so much the worse for America.

Any critical attempt—this one, too—at interpreting history will prove useful just to the extent to which it succeeds in voicing the thoughts of others. Perhaps those to whom it appeals can make it come alive and affect the future. We Americans came to be through the power of a dream, and we can continue to be only by continuing to dream—even if our dreams prove wrong.



Vadsworth Athenium, Hartford

PORTRAIT OF MRS. SEYMOUR FORT

Courtesy Raymond & Raymond, New York

JOHN SINGLETON COPLEY, 1737-1815

(From the Manual for the Radio Series, "ART IN AMERICA, 1600-1865")



Courtesy Montross Gallery

JOHN SLOAN: THE CITY FROM GREENWICH

THE AMERICAN SCENE

By E. M. BENSON

IF THE American artist was late in discovering America, perhaps it was because America was late in discovering itself. Until the middle of the last century our only distinctly native American artists were not the John Singleton Copleys, the Gilbert Stuarts, the Thomas Sullys, and the Washington Allstons—but rather the non-professional artists who, knowing nothing of the great art traditions, and still less of the bad art traditions, practiced their crafts with the unspoiled vision of prodigal children.

Edward Hicks, we are told, was a Quaker minister; Joseph Pickett, a storekeeper; and there are hundreds of others whose names are lost to us. Which is as they might well have wished it. They were the anonymous troubadours who sang their song because it pleased them to sing it. If it pleased others, well and good. They had a bagful of ballads and you

could take your pick: portrait or landscape, weather-vane or figurehead, it was all one to them.

Technically, you might say they were primitive. Certainly they wouldn't have rated tenth place in any of our impressive salon competitions. But they painted what they saw, and not what Gainsborough or Lawrence might have seen, and what they saw has become for us the first authentic plastic statement of the American scene. The fact that we are able to appreciate their work at all is a hopeful sign that the future of American art will be richer than its past.

The art of Thomas Eakins bridges the nineteenth to the twentieth century. But he had the good sense to burn his bridge behind him. By drawing on fresh traditions, particularly Velasquez and the Dutch genre painters, Eakins breathed new life into the body of



JOHN SLOAN: ELECTION NIGHT
FROM THE EXHIBITION OF "20TH CENTURY NEW YORK," WHITNEY MUSEUM



JOHN SLOAN:
THE HAIRDRESSER'S
WINDOW,
SIXTH AVENUE
Courtesy Montross Gallery



Courtesy Newhouse Galleries

GEORGE LUKS: HOUSTON STREET, NEW YORK

American art. He opened verbal fire on the queasy sentiments and whalebone morals of the philistine. His virulence, however, seldom flowed over to his brush. In his painting, his comment on the American scene was limited mainly to landscapes, portraits of American types, and the characteristic plush-upholstered sitting rooms of the period.

In his own time, Eakins had few disciples. He was not a showman. He preached no fiery gospel and had no cold-storage formula to offer his students. Not wishing to participate in the new turbulent life about him, he avoided it, retreating into the cozy corners of memorized yesterdays. He was an old man in a new world.

The passing scene meant nothing to Eakins. To John Sloan and George Luks, the young firebrands who came to New York from Philadelphia about 1905, it meant everything. Sloan had been making illustrations for a Philadelphia daily; Luks had been a correspondent in Cuba during the Spanish-American War. Their eyes were trained to see the big parade and to bring home a report. Their New York studio was the Bowery; their models the people who walked its streets. For Sloan the Bowery has always been a gay, mad carnival; for Luks, a bawdy and at times a tragic joke. Of the two, Sloan is the more romantic and by far the wittier. His canvas, "The Hairdresser's Window, Sixth Avenue," painted in 1907, the same

year as his more celebrated "Election Night," shows Sloan at his best both as artist and social commentator. In Sloan's early art these two qualities are inseparable.

Neither Sloan nor Luks received a very warm reception for their work. The public was no more able to understand what they had to say than it was ready to recognize in Stephen Crane the Flaubert of his age. He, too, loved the Bowery, and as early as 1896 published (at his own expense) "the first ironic novel ever written by an American," *Maggie, A Girl of the Streets*. As far as the public was concerned, Crane, Sloan, and Luks were birds of a feather, ruffians who preferred McSorley's Bar to Mouquin's. America was growing up, but under the sharp eye of the Watch and Ward Society.

What concerned the majority of American painters at the time was not the human content of the American scene so much as the technical side of their job. This they learnt from Manet, Goya, and Franz Hals, at second-hand through that oracle of good sense, Robert Henri, the great teacher who, like Sir Joshua Reynolds, preached the right gospel and painted the wrong one. It was not because Henri was intensely interested in the American panorama that he referred his students and his friends to the life of the streets, but rather because he knew and admired the great job that the French had done with the same human material.

What distinguished Henri, and most of the other members of the group which was formed in 1908 and called itself "the Eight," from painters like Sloan and Luks, who were also members, was that the latter were realists because they were temperamentally equipped by experience and training to be realists. Most of the other members of the group, especially Glackens, Lawson, and Prendergast, saw America through the eyes of the French impressionists whom they admired. Arthur B. Davies, who was also a member of this group, is one of those unclassifiable geniuses like Ryder and Blakelock whose painting has a great deal to do with art but very little with the moving tempo of American life.

It was only natural that this group, consist-

ing largely of European-minded painters, should have sponsored the great Armory Show of 1913, the first international exhibition of modern painting held in America. This was a decisive moment for the American artist. Faced for perhaps the first time with the work of Matisse, Van Gogh, Cézanne, the Cubists, and the German expressionists, the younger American painters must have felt like provincials, stock-company Hamlets. A new world was thrown open to them which they had had no idea existed. The American scene and its short-lived art traditions looked like a paper rose beside a real one. To discover one's true self, they felt, one had first to discover the great traditions of European art as they were reflected

JOHN MARIN: LOWER MANHATTAN (TEMPERA)

Courtesy An American Place





Courtesy An American Place

JOHN MARIN: PHILLIPSBURG, MAINE (WATER COLOR)

through the work of the modern masters. The intervention of the war made this impossible. But soon after it, expatriation became the order of the day.

The story of this pilgrimage would make a book in itself. Not every American artist went abroad. Nor did they all make the same discoveries. Max Weber, who had gone to Paris quite early, somewhere about 1908, drew his largest catch from Matisse, Cézanne, and the Cubists; Hopper went to Paris, but reports have it that he spent his time reading French literature; Rivera returned with a bag of tricks which he soon forgot when he began to paint frescoes for the Mexican government; Davies discovered Boecklin, the Swiss-German painter, before the Surrealists, De Chirico and Salvador Dali, laid hands on him; Elie Nadelman professes to have given more than he took. In a monograph on his work he explains: "Cubism was only an imitation of the abstract forms of my drawings and did not attain their plastic significance." The list is endless and not particularly important. What is important is

what these artists did with what they had borrowed when they returned home.

It was not the going to Europe that mattered. For there were many artists who stayed at home, yet benefited equally. There are still others whose art seems to have flowered from its own fruit. John Marin's is that kind of an art. But it is doubtful whether his art would mean quite as much to us if we hadn't been weaned on Cézanne and the abstractionists, if we weren't able through the Surrealists, primarily Paul Klee, to reappraise the beauties of Egyptian hieroglyphics, and the basic calligraphy of all great art. Marin has a great deal to say about the American scene, particularly about New York and New England. And the medium in which he says this most powerfully is water color. He is one of the few American artists who can paint skyscrapers without making them look either like dolls' houses or photographs by Margaret Bourke-White. Buildings to Marin are not just sprouting masses of brick and stone, but greater forces pulling against lesser forces. That is why he sel-



Courtesy Downtown Gallery

GLENN O. COLEMAN: MINETTA LANE, NIGHT



GLENN O. COLEMAN:
BUS VIEW

*Courtesy Whitney Museum of
American Art*



Courtesy Frank K. M. Rehn Gallery

MORRIS KANTOR: FAREWELL TO UNION SQUARE

dom paints single buildings. A single building is like one letter in an alphabet. It is like a question without its answer.

Marin has no formula about these things. He has a method, however, and that method is as variable as the man. The subject suggests its own solution. But all Marin's work has one peculiar characteristic, namely the creative approach to objects that gives you a complete environmental view of them. Looking at Marin's Phillipsburg water color and paraphrasing Gertrude Stein we would say: a church has a tree; a tree has a lawn; a house has a lawn; a church, a tree, a lawn, a house, have a sky. And so on.

To thoroughly absorb influences and tradi-

tions of painting without being victimized by them, requires more than ordinary talent. Morris Kantor has welded a daguerreotype technique to a surrealistic vision in a sensitive, original, and personal way. His "Farewell to Union Square" is an ironic poem to a faithless but not willfully deceitful mistress. And the technique befits the message so well that by comparison David Morrison's canvas "Union Square," now in the Metropolitan Museum, looks like a billboard poster.

While Kantor may have left New York with mixed feelings of bitterness and sadness, Glenn Coleman, on the other hand, never had any cause for complaint. "His pictures," wrote John Sloan shortly after



Courtesy Delphic Studios

JOSÉ CLEMENTE OROZCO: SUBWAY
COLLECTION OF MRS. JOHN D. ROCKEFELLER



CHARLES SHEELER: RIVER ROUGE PLANT
WHITNEY MUSEUM OF AMERICAN ART



Courtesy An American Place

GEORGIA O'KEEFFE: EAST RIVER FROM THE SHELTON
FROM THE EXHIBITION OF "20TH CENTURY NEW YORK," WHITNEY MUSEUM

Coleman's death, "are love letters to the great lady of his heart—Manhattan." He loved its mean streets and its broad highways with equal affection, and its raucous voice was music to his ears. Coleman's New York was bounded on the north by Fourteenth Street, on the south by Bowling Green. He seldom ventured out into the wilderness of Forty-second Street. He was somewhat in awe of skyscrapers and though he painted them frequently, it was never with the same intimacy as his Minetta Lane pictures. In his "Bus View" canvases he draws upon the sensational montage vision which the cinema appropriated from Futurism and Cubism.

Half a century ago it was the photographer who was imitating the effects of the painter; today it is the painter, ironically enough, who is in debt to the photographer. Charles Sheeler's veristic renderings of brownstone houses, factories, and interiors have the immaculate deadness of colored photographs. Georgia O'Keeffe's small canvas, "East River from the Shelton, New York," is an excellent example of more cautious borrowing from the photographic vision without sacrificing the plastic values of the oil painting.

Ten years ago it would have been inconceivable that a painter should find the exterior of an "El" station, or the interior of a subway train sufficiently interesting plastically, or even humanly, to wish to paint them. Orozco was among the first to do both. The "El" station with its crazy contours has since attracted other painters like Edward Laning, one of Kenneth Hayes Miller's star pupils, and Wanda Gag, who made a litho of it. Compared with Orozco's solidly painted can-

vas, "Subway," a similar study by Reginald Marsh seems trivial. There is very little selection in Marsh's work. His is primarily an epidermal art. He sees the passing scene but seldom succeeds in making a comment about it that indicates he has caught its real aesthetic or human significance. His recent painting, "Washington Takes Union Square," gives reason to hope that he is beginning to feel more deeply and paint less ostentatiously.

Unlike Marsh, there is nothing of the impresario about Edward Hopper. He does nothing to achieve a forced effect. Understatement rather than overstatement is his method of getting his story across. There is probably more of the suburban scene in Hopper than you will find in the work of any other American painter. It is not the big city that interests him but the small town with its solemn storefronts, its single glittering barber's pole, light streaming through the windows of the corner drugstore, flushing the empty streets with a blaze of liquid color. Hopper's America seems as changeless as the sun-drenched New England homesteads he paints. When he paints New York, it is not the skyscrapers that appear on his canvas, but the tenements flanking the Manhattan Bridge Loop, a lamp-post, a solitary man walking.

Charles Burchfield's recent work has often the same detached tranquillity that we find in Hopper. Several years ago Burchfield's water colors of the small town sparkled with humor and stinging satire. Today they are more firmly constructed, and there isn't a laugh anywhere. Those funny little humans who were either leading a dog by the leash



EDWARD LANING: FOURTEENTH STREET
WHITNEY MUSEUM OF AMERICAN ART



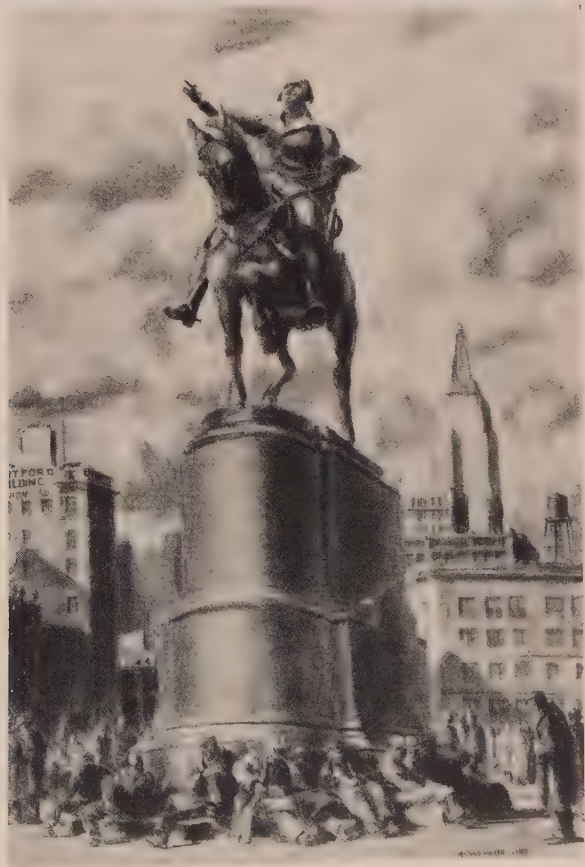
Courtesy Delphic Studios

JOSÉ CLEMENTE OROZCO: ELEVATED STATION



Courtesy Frank K. M. Rehn Gallery

REGINALD MARSH:
SECOND AVENUE EL



REGINALD MARSH:
WASHINGTON TAKES UNION
SQUARE (TEMPERA)
FROM THE EXHIBITION OF
"20TH CENTURY NEW YORK"
WHITNEY MUSEUM



Courtesy Frank K. M. Rebn Gallery

CHARLES BURCHFIELD: ICE GLARE (WATER COLOR)

PURCHASED BY THE WHITNEY MUSEUM FROM ITS RECENT BIENNIAL

or riding around town in a Model-T flivver would feel very uncomfortable if they had to live in the rugged new houses that Burchfield is building. But we must admit that the new Burchfield is a much more forceful artist than the old.

The rediscovery of the American scene by

our contemporary artists was—as we tried to show—largely an accident resulting from a series of social and aesthetic events. The fruits of this discovery have already become part of our artistic heritage. Certainly, American art strides more confidently into the future than it walked out of the past.



Courtesy The Museum of Modern Art

EDWARD HOPPER: MANHATTAN BRIDGE LOOP
ADDISON GALLERY OF AMERICAN ART, PHILLIPS ACADEMY, ANDOVER



Courtesy Frank K. M. Rehn Gallery

CHARLES BURCHFIELD: THE CREEK BANK



Courtesy Valentine Gallery

LOUIS EILSHEMIUS: NEW YORK, MOONLIGHT NIGHT



GUY PÈNE DU BOIS:
MORNING, FIFTH AVENUE

Courtesy C. W. Kraushaar

THE ART OF DAHOMEY

I—Brass-Casting and Appliqué Cloths

By MELVILLE J. HERSKOVITS AND FRANCES S. HERSKOVITS

AT the heart of the West African region from which the outstanding forms of African art are derived lies Dahomey, since 1892 a French colony, but before its conquest the kingdom of a powerful native dynasty that had held despotic sway over its people for almost three centuries. The kingdom had prospered mightily in the days of the flourishing slave-trade with the two Americas and the islands of the Caribbean, and the payments for the slaves found their way into the storehouses of the king in Abomey, the capital, some hundred and twenty miles north of the coast, and, through the king's bounty, to the court entourage and officials. Abomey, into which all this wealth was poured, became a city of lavish living and great display. Here were the vast compounds that housed the king and the princes, with walls decorated in bas-reliefs that from ancient days were the prerogative of royalty and high rank. Here the annual customs for the souls of the royal ancestors were held, when the wealth of the king in cloths, and gold, silver, and brass figures, were massed that all might see and seeing be impressed. Here, too, were the most important temples to the gods—the *vodun*—with their priests and retainers, and here the most elaborate of religious ceremonies were witnessed.

To the west of Dahomey lies the Gold Coast, home of finely wrought gold-weights and of weaving that is distinguished among the world's textile arts; and the Ivory Coast, whose tribes carve the wooden masks that constitute one of the distinctive regional styles of African art. To the north of Dahomey is the Sudan, likewise the home of wood-carving of a high order, while eastward is Nigeria, with its Yoruban carvers, and the territory of Benin, famous for its bronzes and ivories. In a sense, Dahomean culture possesses the techniques of all these regions—wood-carving, ivory-work, brass-casting, weaving, bas-relief, calabash-carving, and appliqué work in cloth. It is not to be inferred, however, that in this West African area, Dahomey is unique in exhibiting manifold artistic skills. If only wood-carving is thought of when the term

"African art" is mentioned, if work in metal, or in cloth, or calabash-carving is but rarely figured in the literature on the subject, the deficiency is not that of the natives, but of those who have stressed one phase of the aesthetic production of the African to the neglect of these others. For where the teeming population supported long dynasties, the courts of the monarchs had need of artists of all kinds; where there was an economic order that made for leisure and specialization, there was no lack of men to devote their talents to the arts. In all of West Africa and the Congo, then, these arts existed, as they still exist. Here we merely examine two techniques found in one geographical unit of this art-producing region.

One further point must be made before considering the manner of production of these two art-forms, and their place in the life of the people. This concerns the position, so often taken toward the art of Africans, that it is a thing of the past, that recent efforts of African artists are either decadent attempts to continue in the tradition of an hypothetical "golden age" of African art, or merely represent impotent copies of the works of masters of a bygone era. Basically, this is of a piece with the concept that so-called "primitive" cultures crumble and vanish when pitted against the superior achievements of the Europeans. How unfounded is this view can be realized by those who visit Africa with an adequate background to determine what of native culture still flourishes under European contact. It is our impression that little significant change has taken place in the inner life of the natives; that is to say, that the absence of influence exerted by European contact extends to those aspects of life that are quintessentially African—to religion, to art, and to the organization of social life in general. To what extent it is possible to watch African wood-carvers at work, not at objects for European consumption, but on forms as living as can only result from work for native patrons and for indigenous purposes, will be discussed when we consider the wood-carving of Dahomey and of western Nigeria. It is perhaps

sufficient to state that of the figures and cloths reproduced here there is none that precedes by more than a year our visit in 1931, and that most of these were made during our stay in Abomey.

II

It is conceivable that one reason why art-forms in media other than wood are neglected when African art is discussed, is because it is ordinarily held that wood-carving alone is an indigenous technique, while the other forms have resulted from contact with outside civilizations. When this is said, reference is most commonly made to Europe, although vague allusions to Egyptian influences, and to the contacts between Africans and the Mohammedan peoples outside of Egypt, are also encountered. For an understanding of the uncritical acceptance of this point of view, we must turn to another widely accepted concept, which, as already mentioned, concerns the belief in the essentially "primitive" character of Africans and their cultures, a belief that makes it difficult to credit these people with having invented such mechanically sophisticated techniques as, for example, iron-working. Yet to hold this view is to ignore the fact that many students maintain that the initial discovery of iron-working did occur in Africa. The fact is also ignored that the earliest explorers give careful descriptions of the metal-working techniques of the natives with whom they came into contact. It is true that the oldest Benin bronzes show figures of Portuguese soldiers, but the skill of the modeling, and the excellence of the portraiture of the Europeans and the Negroes which appear on the same plaques, demonstrate that the process was an old one even in the late fifteenth and early sixteenth centuries, when these first contacts took place.

None the less, the question of ultimate origin is by no means solved, nor, lacking written historical evidence, is it likely ever to be definitely answered. This much, however, is certain, that no adequate evidence that the Negroes learned either brass-casting or appliqué work from Europeans has been presented. Fortunately the problem of origins is in no way essential to an understanding of these art-forms. For, if an analogy may be introduced, just as the French primitives may be discussed without injecting hypotheses concerning the origin of painting in human societies, or the exact locale where the art of painting was first practiced in France, so it

is possible to confine our discussion of these expressions of the aesthetic drive of the Dahomeans to an examination of whether or not they are integral elements of the culture. For, whatever their origin, brass-casting and appliqué cloth-work have for centuries past occupied important places in Dahomean civilization.

III

Brass is regarded as a precious metal in Dahomey. During the native régime, it had the same value—appreciatively, if not in terms of European exchange—as gold, and among the mass of people this evaluation still holds, for its possession remains a luxury of ruling chiefs and men of wealth. In the days of the kings, the brass-workers, who occasionally also used silver as a medium, were the court jewelers. They formed a closed guild, and their work was localized in Abomey. They wrought their wares within narrow traditional bounds in all that concerned cult-objects, but in the secular products of their art, free reign was given them to create whatever they felt would please the monarch and those of his favorites who helped shape the monarch's reactions.

The technique of casting employed is the *cire-perdue* method. Each figure is modeled in beeswax and enclosed in a clay mold. The mold, after being dried in the sun, is placed inside the furnace until the wax is melted. Next the brass (or silver) is foundered and, when liquid, is poured inside the mold. When this has cooled the mold is broken and the piece is ready for tooling and polishing. In those pieces, like that of the hunter and dog, where several units are involved, each is modeled separately and has its own mold. When cast and tooled, the various units are soldered together. If two identical pieces are required—and for some obscure reason, possibly because twins are sacred in Dahomey, most brass objects are produced in pairs—two separate molds are made and destroyed. With but rare exceptions, such as the wide bracelets and armlets worn by the women who dance for the royal ancestors, and the ceremonial axes used by the Thunder priests in their rituals, brass objects are treated in the round, and the figures are representations of animal and human forms. In earlier times the emphasis was on animal representations, partly because the brass figures, which were intended for use in the worship of the Ancestors, depicted totem animals. More particularly, however, the animal figures sym-



PRIESTESS—WOMAN POUNDING GRAIN IN MORTAR—DOG WITH BIRD

The scarifications on this woman are those given priestesses who serve the gods of the Earth pantheon. The central piece, of smaller artistry than the others, is one of a batch made to be sold to natives and whites in Nigeria. The tooling of the dog shows a characteristic manner of representing designs on the pelts of animals. The modeling of the bird's neck is the only non-realistic detail.



CHIEF AND ATTENDANTS

This group is one of the simplest of its type, since a chief's retinue may contain as many as twenty-four individual figures. The cloth worn from waist to ankles is the dress of a Dahomean in the presence of a superior. The "recade" in the right hand is a wand of office, and the pipe, cap, and umbrella are all indications of the rank of the wearer.



HUNTER AND DOG—MAN SPEARING LEOPARD (?)

The man is sighting an old-fashioned flint-lock gun, such as is still employed by Dahomean hunters. To enlarge a dangerous animal out of all proportion to the size of the human being it is attacking is a common practice of the worker in brass. The man and the animal at the right were cast and tooled separately, then soldered together.

bolized the monarchs themselves, for the lion represents one king, the buffalo another, and the elephant a third, and all objects upon which such emblems appear are associated with these kings.

The human forms enter chiefly into the secular art, their use being merely to provide objects of display which, in the house of a man of position, makes beautiful his dwelling and validates by these symbols of affluence the importance of the place he holds. Tradition tells that the more recent kings had a great storehouse filled with brass figures, and that all emissaries to the Dahomean court were brought to this storehouse that they might report to their countrymen the fabulous wealth of Dahomey. Each emissary who thus viewed this vast collection of prized objects was made a gift of several of them to take back to his king, since, of all the neighboring kingdoms, Dahomey alone produced these figures—something that is true to this day. Another tradition explains why, in earlier days, human reproductions were frowned upon. The tale recounts that long ago the human form was freely used on cala-

bash decorations and all other types of decorative objects. Then it came to pass that fewer and fewer children were born in the land. A diviner was summoned who, by consulting Fate, discovered that the gods held that men had to make their choice between creating their "offspring" on calabash surfaces, or having living children.

Yet another tradition touches upon the point we have raised, whether brass-work can be viewed as an indigenous art, inasmuch as before European goods were made available to the Africans, no brass existed in Dahomey. "Brass," says the Dahomean, "is a white man's thing, but it came to Dahomey long ago. Before there was brass there was iron, and our ancestors knew how to get rock from the mountain-side and turn it into iron. From iron many objects were made." Many ceremonial objects of an artistic order are still made of iron—the representation of the snake, and musical gongs; while at a shrine in Allada, where all the Dahomean kings came to be crowned, we were shown a beautifully wrought iron bell with a human head topping its long handle, and the legs and



MAN HOEING—DRUMMER AT FUNERAL RITES—AN OLD MAN

These three pieces represent the high point of realism in the brass figures illustrated. The farmer stoops because of the short handle of his Dahomean hoe. The man playing the large funeral drum takes a pose characteristic of Negro drummers when excited by their own rhythms. The old man wears the shade hat affected by Dahomean elders.

arms of the stylized human figure, spider-like in thinness, extending outward from the central motif, a piece said to date from the first king of Dahomey.

IV

Among the crafts which rank high in the view of the Dahomeans is that of the workers in cloth. "Thanks to these men," said several, "our gods are finely clothed."

What are the implications of this statement, when considered in terms of Dahomean life? The gods—and there are many of them—are worshipped by dancing, and for these dances each cult-devotee wears a special costume according to the god to whom he is vowed. For the Thunder deities, for example, part of the costume consists of a short skirt, full as a ballet skirt, which is decorated with designs in appliqué symbolizing the various attributes of the divinity. Or, in the worship of the Ancestors, the "Amazons," as they sing their songs glorifying the deeds of the dead kings, wear short tightly belted dresses, and these have appliqué designs sewed on the plain white cloth of which they are made.

Yet the use of appliqué designs goes into many more aspects of Dahomean life than just the religious phases. Thus, the highest insignia of office in Africa is the umbrella, and in Dahomey these umbrellas, often multi-colored, are decorated with appliqué designs on the long lappets. The state umbrellas of the kings were of great size, and all of them were richly covered with such designs. Not alone the king but princes and men of lower rank had their umbrellas, as did many of the religious culthouses, and all were characterized by these designs in appliqué. The rituals of death in Dahomey are very complex and involve great expense to those who participate. One reason for the costliness of participation is that the dead must be equipped with cloths to insure for him a proper status in the eternity of the ancestral generations. A man's best friend—and friendship, too, is institutionalized in Dahomey, requiring specific gifts upon death—supplies in addition to the ritual burial cloth of native weave, several others, and one is a man's cloth on which appliqué designs are sewed. Each group of designs is a proverb, and as he presents



LION ATTACKING A MAN

(One of the four cloths in the cycle of the lion attacking his prey.) The three lines on the body of the lion indicate that this is an allegory of the revenge taken on traditional enemies of the Dahomeans, whose tribal mark consists of three cuts. The position of the hunter implies that he is hurrying toward the scene, and that the lion will die.



BANNER OF A DAHOMEAN SOCIETY

The designs symbolize proverbs which express the "articles of faith" of the membership. Attention is called to the crosses on these cloths. They do not indicate Christianization, but are associated with the name of Lisa, the Sun-god, one of whose other symbols is the chameleon (see cloth page 74).



MAN CAPTURED BY ALLIGATOR

The fish signalize the fact that the alligator is in the water, and, since no human form is figured, either above or below the alligator, the composition is intended to convey that the victim is doomed.



BANNER OF A DAHOMEAN SOCIETY

the cloth and displays it before the mourners, he speaks these proverbs which, by the use of hyperbole, dwell on the qualities of the dead and the depth of the friendship between the two men. When societies of a social character are formed, each of them acquires a flag that consists of a series of appliqué designs sewed on cloth, usually white, recounting the callings and exploits of the members. These, however, are by no means all of the uses for appliqué designs. We see them on the caps and bonnets worn by the chiefs, on the awninglike tops of their hammocks, and, above all, we see them on cloths that have no utilitarian value at all but, like paintings and tapestries in our own culture, are regarded as works of art and are made to hang upon the walls of those who can afford them.

Though occasionally black designs are sewn on a white surface, the favorite background is either gold or black, and the other colors used are red, blue, green, and white. When the background is black the principal figure is done in gold, and when gold, in black. Human figures may be either black or red, for the skin-color of the Dahomean is distinctly of a reddish tinge, rather than the deep brownish-black usually associated with Negro peoples. The material used is sateen for the colors, cambric for the white, while small units of a design are often done in a brocaded sateen. Patterns are made on stiff paper for each design-unit, and these patterns are kept from one generation to the next. When a new cloth is being planned, several of these units can be arranged and rearranged in the sand until a pleasing composi-

tion is obtained, but if entirely new figures are to be introduced it is possible to draw the projected composition in the sand and then play with the grouping of the several figures or emblems until the artist is satisfied with the effect. Once this is attained, he proceeds to cut out his patterns.

Yet even though these patterns are kept and inherited—we know of one instance, at least, where these exist four generations back—it must not be assumed that, except for certain traditional renderings, this art exhibits the static quality usually attributed to primitive art. Let us take, as a case in point, a design which depicts a man who is being done to death by a lion, and the hunters who come to his rescue. We figure here but one of the series of four cloths we acquired, all of which dramatize this scene. The first picture has as its central figure a lion, with an antelope, not a human being, in its mouth, while two men, one above the lion and one below him, aim their clubs at him. This design was made by the grandfather of the man who is at present chief of the cloth-workers' guild. In the second cloth of the series, the lion, always the central figure, is also being attacked by two men. They are in the same position in relation to the animal, but in their hands are bows and arrows. This, the first revision, was done by the father of the present chief. In the third cloth, the lion has seized the hand of a man, and his claws are fastened in the back of his victim. A hunter, with gun and knife, is coming to the rescue; the human figure above the lion has been omitted from the design. This cloth was de-



AIDO-HWEDO, THE RAINBOW-SERPENT GOD

Legend tells that there are two of these gods. The male, with his tail held in his mouth, as in this representation, lies coiled under the earth to support its overladen surface from falling into the sea, while the female, in the sky, carries thunderbolts to the earth to punish mankind for misdeeds. All shrines to these gods have the cult objects represented below the serpent.

signed by the present chief, who expressed his criticism of the earlier compositions in explaining his own. The last cloth of the series, designed by the son who will succeed this chief, shows the lion with a firm grip on his victim. Here there are three human figures: the victim and two rescuers. One of these holds the lion's tail and is about to strike him with a hunting knife, while, from below, the third has his gun trained upon the animal ready to shoot. In each instance the changes were made to heighten the dramatic effect and, also, since the legend that has inspired these four cloths demands that the lion be overpowered, so to depict the scene as to give the conviction that the man will triumph.

V

In comparing the treatment of human and animal figures in brass and cloth, it is at once evident that they represent different traditions. The simple explanation of this, to one unacquainted with Dahomean culture, is that the technical problem of representing figures on a two-dimensional surface was met in one way, and that of the three-dimensional modeling in another. The fact, however, is that while the brass pieces represent an independent tradition, the appliqué cloth-work is strictly derivative, being patterned after the bas-reliefs

modeled on the compound walls of king and nobles and after the paintings found on the walls of the temples to the gods.* This does not mean that the cloths represent a slavish copying of the bas-reliefs, for new compositions in appliqué cloth are constantly appearing. Moreover, although both brasses and cloths are strictly representational in intent—there are relatively few symbolic art-forms in Dahomey—the stylization employed for each medium is distinct, and follows rules that are well understood by those who create in each medium. Thus it is, in Dahomean art as in any other, that the Dahomean artist, no less than the European, works in approved media according to approved rules of style and composition. Yet in Dahomey, as in Europe, the artist is ever the individualist, ever the creator. The media he employs, the traditions which unconsciously direct his work, act only as limits beyond which, however great his genius, he rarely goes.

* The bas-reliefs on the walls of the palace of the kings at Abomey have been reproduced in color in the definitive work on these figures by E. G. Waterlot, *Les Bas-Reliefs des Batiments royaux d'Abomey* (Paris, 1926). For those to whom this work is not available, a discussion of these reliefs and reproductions from it are contained in a review of this work by M. J. Herskovits in *The Arts*, Vol. XIII (1928), pp. 128-130.



ELEPHANT THROWING MAN—CROCODILE

The formalized treatment of the elephant is to be contrasted with the naturalism of the relaxed human form. However, the general stance of the animal's fore-legs, the raised ears and tail, effectively indicate its rage. The modeling of the crocodile is noteworthy for the freedom with which the tail is rendered and for the tooled figures which represent the scales.



WHAT CHICAGO LEARNED

The Art Institute Appraises the World's Fair Art Exhibition

By DUDLEY CRAFTS WATSON

THE most formidable array of paintings ever arranged for exhibition under one roof in America, for a particular occasion, was outlined on the gallery charts of The Art Institute of Chicago last March. In Director Harshe's office the lecturers and museum instructors of the Art Institute had gathered to learn the details. Mr. Harshe explained the plan, the content, and the magnitude of the proposed exhibit. All of the thousand and ninety-four paintings and the hundred and thirty pieces of sculpture had been borrowed in America, except Whistler's "Portrait of the Artist's Mother," from the Louvre.

The Director explained the display arrangements for the consistent, chronological unfoldment of seven hundred years, with a major accent in nineteenth- and twentieth-century French schools and a large wing devoted to contemporary painting and sculpture. He then remarked that there was not one "popular" work of art in the entire show, unless Whistler's "Mother" was popular, and added, "Without special Fair appropriations, we have done this thing. We have flown in the face of Providence, and there must be at least an average paid attendance of a thousand a day

or the exhibition will be a great burden upon the Art Institute."

He charged the lecturers with the task of trying to make the display popular, to help the visitors who came to the galleries to see things which, obviously, the majority of them might not understand. The most fastidious tastes of the highly privileged were likely to be satisfied. But what would pleasure-seekers and aesthetically dormant Americans find?

The result is well known. In the five months from June first, one million six hundred thousand persons visited the Art Institute; over eighty thousand persons attended the lectures and gallery tours; sixty thousand catalogues were sold—all-told a veritable art conclave, approaching an orgy! No one was more amazed than those closest to it. During the last week of the exhibition, attendance ran from twenty-eight to forty-four thousand a day. One day more than two thousand were turned away from the special lectures in Fullerton Hall. A special police cordon was required to handle the lines of people on Michigan Avenue who were trying to gain access to the Institute during the last day. The Exhibition closed at eleven o'clock on the

night of November second, with more than ten thousand people in the building.

Neither the lecturers nor the publicity staff developed any sensational or highly romantic stories about pictures or painters. The nearest item to a piece of news publicity came in the broadcasting of the fact that the Exhibition had a total valuation of seventy-five million. It was pointed out that the original cost for paint, canvas, and other materials to produce this vast sum was but a few thousand dollars. Perhaps this evidence of interest on an investment attracted at least some Americans!

A notable fact, obvious from the first week, was that few people who came to the Exhibition hurried away from it. Statistics show that the average time spent in the galleries was two and a half hours, and it is quite probable that no other special exhibit of the entire Fair commanded such prolonged gazing. Another interesting thing was that the rooms containing the Flemish, French, German, and Italian primitives seemed quite as popular as the galleries devoted to the high Renaissance and the romantic schools. The Exhibition became two exhibits to the majority of visitors, and the dividing date was about 1880. All before that were classified as old masters and almost everything after it as modernistic. The two great rooms of the Impressionists and even the room of Cézanne were readily and warmly accepted.

Only three pictures at the show were asked

for repeatedly at the front entrance: they were Whistler's "Mother," Titian's "Venus and the Lute Player," and Duchamp's "Nude Descending the Stairs." The vast inclusiveness of the Exhibition was so convincing and so fine that the average violent modernist found himself enraptured, with the great Spanish room, especially with El Greco, the Italian primitives, and with the early altarpieces and mystical pictures from northern France and Flanders; and thousands of old-master devotees found they could enjoy Cézanne, Van Gogh, Gauguin, and Picasso.

These are the outstanding facts of the Exhibition, a testimonial to forty years of American collecting, also a testimonial to the eagerness, open-mindedness, and whole-hearted appreciation of the largest audience that has ever gone to an art museum in so short a time, a stimulating expression of the rapidly growing taste in this country. From these things we have learned much to aid us in art museum work.

We have learned that people want the best and are willing and able to understand it. Museums with collections of bequest treasures, displayed intact, are not so effective to those seeking art as the chronological arrangement of collections which are at all comprehensive. One month after the closing of the Century of Progress Exhibition, The Art Institute of Chicago placed its permanent collection of paintings in twenty-eight adjoining galleries in chronological order. The stimu-





A TYPICAL INSTALLATION

lation to the membership and to winter visitors has been amazing. Most people had no idea that the collections of the Art Institute were so magnificent or so complete. This move marks a new step in appreciation. We are all aware of what such an arrangement has meant to the National Gallery in London.

We have also learned that heterogeneous collections within the museum, of those things that appeal only to sentiment, have no real place; art is either art or it isn't, and make-shifts only clog the channels of progress. Galleries had best be left empty, spaces only partially filled, than to be filled with the wrong things. We have learned beyond a doubt the value of hanging pictures in one line only. Our great Fairs heretofore have had walls plastered to the ceiling with paintings, row upon row. Every one of the thousand pictures in the "Century" Exhibition had a place of its own. This is of course true of the present permanent collection at the Art Institute. Someone remarked that even mediocre pictures would look elegant under such conditions. The reverse is true—such arrangement reveals too quickly the ineffectiveness or shallowness of a mediocre work.

The 1893 Exposition in Chicago showed six times as many paintings, twenty times as many pieces of sculpture. Hardly one of them is known today. May we prophesy that the majority of the paintings shown in the 1933 Exposition, even to the moderns, will be known forty years hence, and eighty years hence? Not only have we acquired great collections in forty years, but we find the soil

tilled and fertile. What has brought about this great change in forty years? If America had not been ready for this great show, it would have passed before unseeing eyes. The agencies of the schools, colleges, and private institutions, art leagues and art museums throughout the country, the work of national organizations, have done wonders. America has stepped along at a good pace in forty years.

Joseph Pennell declared at one time that America was only about three years old in art. We may not yet be through adolescence, but we are well into our teens, and a mature judgment is well within the realm of possibility when a million six hundred thousand persons choose to spend many hours quietly viewing so great an exhibition.

The plan for the second Century of Progress Exhibition in the coming summer calls for a larger survey of the American achievement, a courageous revelation of the thing we believe is ours.

A comparison of the catalogue of the 1893 Exposition with that of 1933 makes more evident the fact that there has never been in the history of the country so rapid an advance of taste in so short a time. We can begin to be proud of ourselves and our national aesthetics. Possibly it is all a part of the unfoldment of time, the freeing of the human race through mechanical invention—new activities must be taken on. The fine arts show of the Exposition may be the prophecy of a more complete renaissance, a greater than has been known since fifteenth-century Italy.

WILL PLUMBER'S WAGES TURN THE TRICK?

By EDWARD B. ROWAN

ON May ninth, 1932, George Biddle wrote, in part, to the President of the United States: "There is a matter which I have long considered and which some day might interest your administration. The Mexican artists have produced the greatest national school of mural painting since the Italian Renaissance. Diego Rivera tells me that it was only possible because Obregon allowed Mexican artists to work at plumber's wages in order to express on the walls of the government buildings the social ideals of the Mexican revolution. The younger artists of America are conscious, as they never have been, of the social revolution that our country and civilization are going through, and they would be very eager to express these ideals in a permanent art form, if they were given the government's coöperation. They would be contributing to and expressing in living monuments the social ideals that you are struggling to achieve. And I am convinced that our mural art, with a little impetus, can soon result, for the first time in our history, in a vital national expression."

This is no longer an artist's dream. It is a reality. The Public Works of Art Project under the Civil Works Administration is providing employment for approximately two thousand, five hundred artists, including painters, sculptors, and artist-craftsmen at "plumber's wages," ranging from twenty-six fifty to forty-two fifty for a thirty-hour week. Sufficient funds have been provided to make this work possible up to February fifteenth, 1934. All of the work done under the project remains the property of the Federal Government.

These men and women are to decorate public buildings (those supported wholly or in part by taxation, whether federal, state, county, or municipal). Under the supervision of sixteen regional chairmen and their committees, these artists are designing and executing murals, painting easel pictures, making series of wood-blocks, etchings, lithographs, textiles, modeling and carving bas-reliefs, figures in the round—and, in so far as is possible, stressing the American scene. Ameri-

cana has ceased to carry any innuendo of disparagement.

According to the payroll for the week ending January third, some fifteen hundred artists, scattered over the entire country, were already at work. Of this number at least fifteen per cent are women. It is a mistake to surmise that the artists being employed are a lot of Bohemians who have failed to make good. The most superficial scrutiny of the list would reveal an amazing number of America's foremost and prominent and also an unquestioned catholicity of taste on the part of the regional chairmen and their committees. For instance, some idea of the training and experience of artists employed may be had from this:

A—Training

Carnegie Institute of Technology; studied under Arthur Lee, Edward McCarten and Bridgman in New York; studied under Charles Despiau, Alexandre Descatoire, in Paris, for two years.

Experience

Sculptured panels for store fronts, portraits. Sculpture rendered in pottery, etc.

B—Training

Studied at St. Louis School of Fine Arts, 1921; Art Institute of Chicago, 1926-28; Art Students' League, New York, 1927.

Experience

Exhibited in numerous museums, and one-man shows in several cities. Honorable Mention, St. Louis Art League, 1926; First Landscape Prize, Arizona State Fair, 1929.

C—Training

Studied five years Art Institute of Chicago; two and one-half years, Royal Academy, Munich.

Experience

Eighteen years in professional painting of landscape and figure, five years in mural painting. Represented in permanent collections of several museums; recipient of numerous honors and awards.

D—Training

Studied Art Department, University of Kansas, 1912 to 1915; two years at Pennsylvania Academy of the Fine Arts; some time in Paris, and two years in south of France.

Experience

Exhibited in practically all major museums of the United States and in the Automne Salon, Paris. Two one-man shows in New York City; mural decorations in Colorado Springs and Kansas City Country Club; work owned by Whitney Museum of American Art; Denver Art Museum; California Palace of the Legion of Honor; winner of International Water Color Exhibition Prize; Art Insti-



PRESENTATION OF ONE OF THE FIRST WORKS TO BE COMPLETED

Left to right: C. Law Watkins, member of the 4th region committee; William J. Johnstone, member of the central committee; C. Powell Minnigerode, member of the 4th region committee; Edward Bruce, secretary of the advisory committee to the treasury; L. W. Robert, Jr., assistant secretary of the treasury; Dorsey Doniphan, Washington artist; Forbes Watson, technical director; Julius F. Stone, Jr., assistant to Harry Hopkins; Cecil Jones, business manager, central committee; Edward B. Rowan, assistant technical director.

tute of Chicago; Second Purchase Prize, California Palace of the Legion of Honor.

While the government is paying for the best efforts of artists working under the project, it and the American public are being given, by some five hundred altruistic citizens, a kind of service that no government could possibly buy. I refer to the volunteer services of the sixteen regional chairmen and their amazingly ample committees (Region 9, for instance, headquarters Cleveland, has eighty-one people on its committees), composed of the finest minds among those interested in art in this country. Every list is a distinguished roll of honor, comprising nationally known figures, including museum directors, art patrons, connoisseurs, collectors, teachers, and others.

One regional director wrote, with no idea of ever seeing his words in print, "Mr. X and I have devoted our time since before the middle of December, including holidays, Sun-

days, and many evenings to the Public Works of Art Project, nearly to the exclusion of any work whatever for the museum which employs us."

Another museum director writes, "I am devoting five days and evenings to this work, an amount of time which the museum is willing to have me give to it, but I must put aside two days for museum work."

Yet another, "This is the hardest job I have ever had in my life, but because I believe it to be a good job, I shall stay with it."

The projects are coming in for a lot of speculation on the part of the uninformed. To give an idea of their character, the following are given, listed as they appear in a letter from Mr. John S. Ankeney, Regional Director of Texas and Oklahoma:

1. In the Forest Avenue High School, Dallas, are two projects, one consisting of two panels of the basic industries of Texas.

2. In North Dallas High School there is a project of several panels showing the development of education in Texas.

3. In the City Hall, Dallas, two of our men are working on a series of nine panels illustrative of the development of the City of Dallas.

4. In Parkland Hospital, which is the City-County Hospital, the children's ward is being decorated with scenes from Mother Goose Rhymes and child themes from Robert Louis Stevenson.

5. For the waiting room at Parkland Hospital a capable painter is doing one of the few pictures which are to be framed. As the room is rather somber, she is painting a brilliantly colored still life of flowers.

6. The J. L. Long Junior High School will have a panel across one end of the Library showing the food resources giving the different elements that go into the cultivation and marketing of the food the child uses. Eventually clothing and shelter will be added to these.

7. Another project is the modern treatment of the stage in the auditorium at the City Hall, a place in which many distinguished visitors speak and which had gotten into a filthy condition. Unfortunately the city was not in a position to have work done at its own expense, but it is applying a hundred dollars to pay for all materials. I am particularly pleased with this project as it is not only a very necessary one, but the artist has submitted an extremely fine sketch for it.

8. At McKinney, Texas, a decoration is to be placed in a lunette at the Post Office.

9. At San Antonio, Texas, one of our best Texas painters is doing two large murals of present-day life in the lobby of the very handsome City Auditorium.

10. At the Art Museum in San Antonio (a civic institution), an artist is painting two murals contrasting the primitive with modern art.

11. In the main Public Library at San Antonio a decoration is being placed in the children's room.

12. At Denton, Texas, two murals dealing with education and agriculture will be placed in the foyer of the Assembly Hall of the North Texas State Teachers' College.

(Mr. Ankeney adds that many of the schools in his region have promised to carry out other panels, completing the work at their own expense.)

Other projects of interest listed in the files are:

1. Several mural commissions for the Philadelphia Board of Public Education, as follows: in the Administration Building, Philadelphia Normal School, several high schools, the Ellen Fleisher Vocational School, and probably the Mastbaum Vocational School, as well as one or more kindergartens.

2. Murals at Mifflin School, Homestead (Pittsburgh); subject, "Character Training."

3. Series of wood-blocks on industrial and historical Pittsburgh.

4. Series of lithographs on educational activities for Board of Public Education, Pittsburgh.

5. Mural decorations in the Psychopathic Hospital of the Colorado General Hospital, Denver; subject, "Marine-Fish."

6. Polychrome relief over mantel in the Colorado

State Home for Dependent and Neglected Children, Denver.

7. In New York there are many mural designs including Queensboro Public Library, New York Court House, hospitals, public schools, and the like.

8. In Iowa, a series of murals for Iowa State College at Ames; subject, "Agriculture."

9. Series of murals for Iowa State Hospital at Iowa City.

10. At the Joel Chandler Harris Elementary School, Atlanta, Georgia, there are being created a number of mural panels for the library and school auditorium, dealing with the Uncle Remus cycle, those age-old and ever-youthful tales of Br'er Rabbit, Br'er Fox, and the other denizens of that fabulous kingdom which Joel Chandler Harris created.

11. Of the projects now under way, Theodore Sizer, Associate Director of the Yale Gallery of Fine Arts and a member of the New England Committee, reports that three men are at work on a mural decoration for the Fair Haven High School, the painting to measure approximately twenty-seven by nine feet and representing John Brockett, surveyor, laying out New Haven Green, in 1638. A series of nine lunettes for the Troup Junior High School, New Haven, will each measure approximately nine by three feet and will illustrate the industries of New Haven; Eli Whitney and the cotton gin, S. F. B. Morse and the telegraph, Charles Goodyear and rubber, Chauncey Jerome and clocks, Brewster and carriages, Thomas Sanford and the match, and similar subjects. Two captains and three assisting artists will carry out the paintings on masonite panels which will later be attached to the walls of the school building.

12. In northern California there is a group of artists who are working in apparent harmony. Mr. Walter Heil, Chairman of the Region, writes, "With regard to our own activity, we have found it advisable to concentrate the efforts of some of our best painters on one main project. This is the Coit Memorial Tower, situated on Telegraph Hill, and a vantage point constantly visited by local residents and tourists. The interior of this building, with its simple architectural planes and lines, offers a particularly fortunate field for a decoration in fresco. It is this medium which, during the last years, has become increasingly popular with the younger artists in San Francisco, so that a considerable number of them are available for this work. We are reasonably sure that their work will be both creditable as art and characteristic of what we may call the 'San Francisco School of Painting.' The interior, being broken up into various individual walls, allows us to assign comparatively small areas to individual artists who can both design and execute their mural within a limited time. The artists, themselves, are enthused about this project and show a most encouraging spirit of co-operation. They have elected one of their group as director, in order to coördinate the scale and palette in coöperation with this committee. The subject-matter of this decoration will be the contemporary American scene in all its various aspects: industrial production in one wing; food production and agriculture in another, and the city life resulting from both in a third. On the second floor, with its more intimate room arrangement, the recreational life, both outdoors and indoors, will be depicted.

The preparation of the walls has already been started and the sketches are coming in every day, most of them to our entire satisfaction. There is also some sculptural work being done in connection with the Coit Tower. Altogether twenty-six artists are so far at work on this project."

The response on the part of artists and the general public has been gratifying. An amusing note came from Grant Wood, Cedar Rapids, Iowa, describing the activities of the Little Gallery in my absence. Mr. Wood wrote, "The Saturday morning children's class is booming. There was hardly enough equipment to go around and children were even seated on the floors, painting like mad."

Now the children themselves can hardly be suspected of sensing the significance of the government's action in behalf of artists, but their parents could and one visualizes papa looking up from his newspaper and saying, "There may be something in this art game after all—Johnnie, you'd better get into that class."

The University of Iowa is giving college credit to any of the workers on their project who want it.

The manager of the Field Building, Chicago, has donated spacious office rooms for the use of the Chicago Committee. The boards of directors of art galleries and museums all over the country have been most generous, not only in donating space but in lending their directors and other members of their staffs for volunteer work.

Twenty students at the Fogg Museum have been delegated to work for two months with the New England Committee, with no loss of college credit.

One artist wrote to Mr. Watson, "I am quite rightly disqualified, but I want to congratulate you on all that you are doing for the artists and for the country. A number of us are writing to Senators and Congressmen urging them to continue the good work."

Another wrote, "I see in this employment a grand thing for the artists of this country and am working happily now on what I hope is the best work I have ever done."

Another, "You may feel confident that I am approaching the work with the idea in view of giving the best there is in me, because I feel that such a project is bound to make the life of America and the country of America a better place in which to live, and because it will give the people a better sense of values and something to cling to in their leisure hours. I want you to know that I am wholeheartedly behind this movement."

Another, "It has given a fresh impulse to me and my friends (those who have also been included in this program) and with that a new feeling of importance. It certainly is a far cry from the thought that, but for a few lonely souls who have the esthetic sense, art is a still voice and therefore of little general value. The more the general public has a chance to see original works of art, the more the need will be felt to have a bit of some expressive harmony on their own walls and in their lives. For me, personally, this is a great opportunity to work out on a grander scale, than has been possible within the confines of an easel picture, an expression of the robust joy and rugged virility that emanates from the American Soil. This is what I've been trying to do for six years."

From Woodstock comes this testimonial, "The spirit in which the artists in Woodstock are going at it, would, I am sure, please you very much, and make you feel how worth while it is, as they are more than anxious to do their best and to produce things which will do them credit. We almost feel as though we had a new lease on life, as though suddenly we had a new incentive for existence."

Such quotations are from the letters of prominent artists, of established reputations.

Mr. John S. Ankeney, of Dallas, Texas, in a letter dated January ninth, writes, "I presume it is evident that I regard art as a living thing and that the great thing about this movement is that it is going to put art principles into the actual daily stream of life. It is giving the artists the experience of digesting the material around them and re-creating it in art terms, which seems to me the principal function of art in society."

Some of the work done in congested areas such as New York and Chicago will not be permanently allocated to these regions, but will be sent into certain states of the South, Mid-West, and West, which have few artists to produce things for them, and would be ill-supplied if work from outside were not made available to them.

Further, at the end of the project, it is planned to hold a comprehensive national exhibition of the best work from each region. It is to be hoped that several heretofore unknown artists will receive the recognition that their work deserves. One will have an opportunity at that time to judge surely whether "plumber's wages" pay in the field of the fine arts. A number of us are convinced that they do and will.

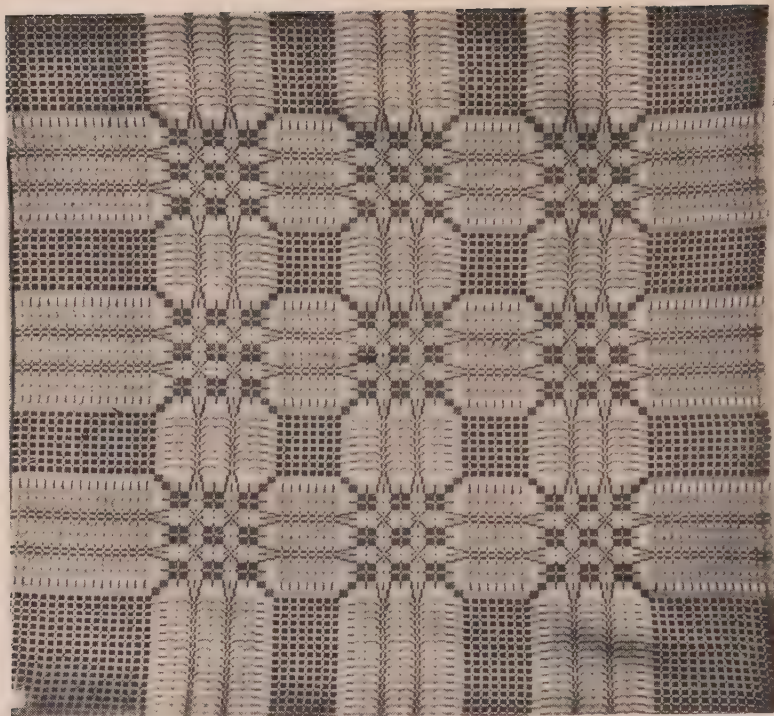
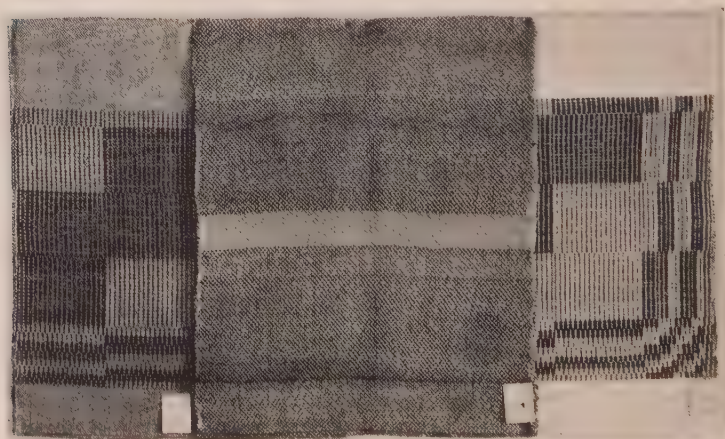


TABLE COVER, PI BETA PHI SETTLEMENT SCHOOL, GATLINBURG, TENNESSEE

SOUTHERN MOUNTAIN WEAVING

SCARFS, PI BETA PHI SETTLEMENT SCHOOL



FINGER WEAVING
WEAVE SHOP
SALUDA
NORTH CAROLINA



COFFEE TABLE COVERS, THE SPINNING WHEEL, BEAVER LAKE, NORTH CAROLINA



These articles are products of the Southern Highlands Handicraft Guild and are included in an exhibition of the work of members of the Guild now being circulated throughout the country by The American Federation of Arts. Information as to prices will be furnished by the Federation on request.

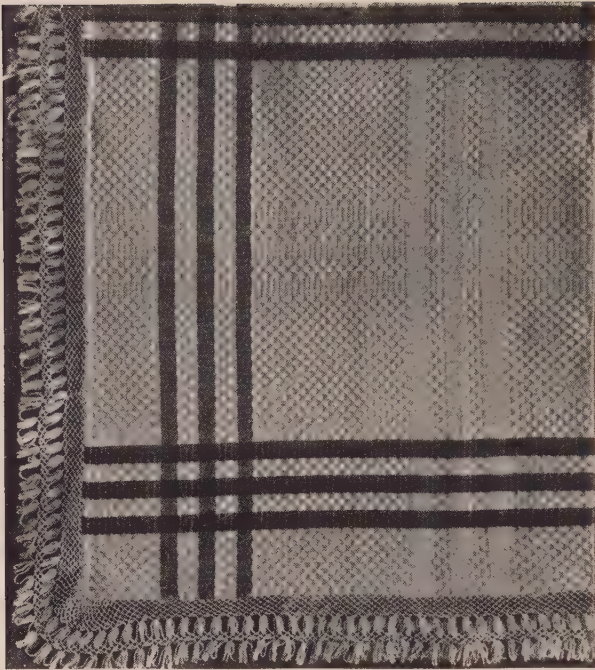
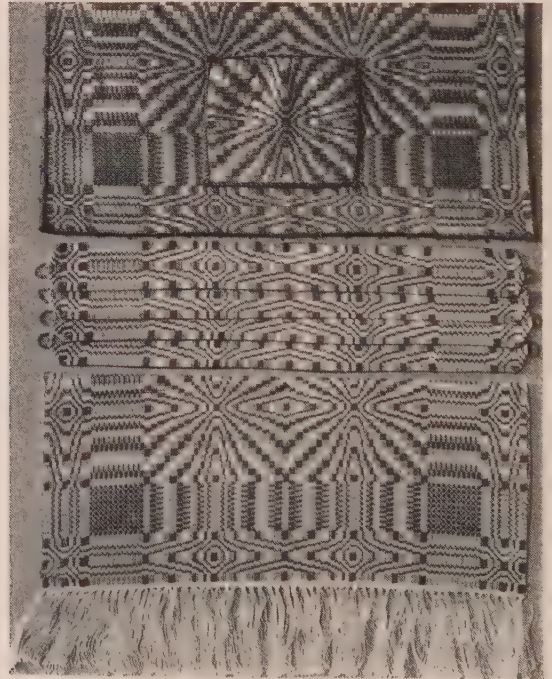


TABLE COVER
BEREA COLLEGE
FIRESIDE INDUSTRIES
KENTUCKY

MUFFLER
BEREA COLLEGE



DRESSING TABLE SET, CURTAIN TIE-BACKS
WOOTON FIRESIDE INDUSTRIES, KENTUCKY



THE AMERICAN COMPOSER TODAY

By HARRISON KERR

IT MAY come as something of a surprise to learn that there are at least four hundred men and women in this country who are seriously engaged in creating original music. Perhaps, if complete information were available, this figure would come closer to a thousand, without the inclusion of dilettanti or of the scribblers of music that is completely negligible in content. This may not be a large proportion of a population of a hundred and twenty million people, but it is, nevertheless, sufficient evidence of a deep-rooted need for musical expression that is destined to bear fruit whenever our culture reaches a propitious stage of development.

What are the opinions, aspirations and actual accomplishments of these composers? To a degree, this must remain conjectural. But, an extensive acquaintanceship with what our creative musicians are writing, saying, and doing, makes it possible to hazard the following remarks.

They are thinking mostly about the peculiar problems of their own form of expression, and particularly about the problems arising from the technical confusion of the day. And here we uncover a serious weakness. They are prone to give too much heed to the manner of expression and to place too slight a value on the significance of the content. Insufficiently matured, in an aesthetic sense, refuge is taken in "tricks of the trade"—a result, perhaps, of the somewhat superficial cleverness of the youthful American mind. Then, too, the urge to experimentation is strong in those of native ancestry. This inventiveness is frequently more mechanical than musical, but well may be transmuted by coming generations into a genuine artistic creativeness.

We have, also, the type of younger composer, seething with ambition to write "American" music, who prepares himself for this activity by burying himself in the latest score from Europe and who, at the earliest opportunity, runs off to France or Germany to study the technic of an art quite alien to his avowed purpose. Having rushed through a course with some popular teacher, much as an American tourist rushes through an art museum, he returns home, "Americanizes" the idiom of the predominant musical figure

of the day and, striking an attitude and a great many meaningless notes, publicly acclaims himself as the proponent of a genuinely native music. This unfortunate variety of opportunistic thinking must not be overlooked, for it is partly responsible for the public indifference to our native composers. I do not mean to imply that we can get along without the contemporary—least of all the past—musical expressions of Europe, but I do feel that the American composer should realize that he must originate a technic of his own to serve him in the expression of indigenous American thought and emotion. It is significant that the more independent-minded of our young composers fail to achieve success as students in Europe. They cannot, rather they will not, submit themselves to the routine and unimaginative technical training demanded by the average European teacher. This is partly due to a lack of the self-discipline that is characteristic of the more mature European, but it is also a sign of a developing and purposeful creativeness. It means that this type of student is no longer overawed by the polished and efficient "system" of, for instance, France—a system that produces hundreds of technicians but remarkably few important composers—and that, consequently, he cannot convince himself of the indispensability of such routine. Unfortunately, it must be confessed that comparatively few of our composers have been able to clarify their thoughts in connection with this very important problem. Too many have drifted into a muddled manner of expression; using an idiom, if it may be called that, composed of the more obvious elements of Tin Pan Alley Jazz, Negro religious and secular music, and the technical processes, in their more readily understandable manifestations, of Stravinsky, Schoenberg, or whoever may be the momentarily popular prophet of any given clique.

It has been necessary to dwell on some of the less comforting mental traits of our composers in order that the picture may be reasonably complete. But on the right side of the ledger we find much that balances the account. Of recent years we have become, in this country, very conscious of certain qualities in our music that seem typically

American. There are diverse opinions as to what constitutes "Americanness." One camp staunchly upholds the jazz style, forgetting that it was of African origin and has been largely developed by composers, of American residence it is true, but of Eastern birth or ancestry. Granting that this style is appropriately a part of the idiom of some of our very gifted Negro composers, and is to that extent truly American, I find myself, nevertheless, in agreement with those who believe that it is not a natural expression of, for instance, our less urban Mid-Western and Western people. Those who have had several generations of contact with the soil, rather than the pavements, of this land do not express their more serious moods in this essentially sentimental yet cynical, nervous yet static, musical language.

I have avoided mentioning personalities, but at this point it becomes necessary to do so to clarify my meaning. Without any implication as to the relative merits of the music they write, I offer the following as exemplifying certain indigenous tendencies: Henry Cowell, because he is an inveterate experimenter and has brought into music certain effects not at all based on European procedure; Roy Harris, because he typifies the student mentioned above as being impervious to European influence; Douglas Moore, because he is peculiarly successful in projecting the American propensity to indulge in glittering showmanship; Charles Ives, because he is abundantly creative and very little concerned with "correctness" in his musical deportment; and Carl Ruggles, because of his dogged search for a personal idiom uninfluenced by cults and isms not directly originated by himself. It is interesting to note that two of the more important figures of this group, Ives and Ruggles, are of old New England stock and that two are Westerners. Certain independent qualities of mind would indicate that these facts are not without significance. In fairness to those who have searched for native expression in the highly characteristic idioms of jazz, I should mention Louis Gruenberg, George Gershwin, Werner Janssen, and Aaron Copland. These have achieved quicker recognition than the first group, possibly because their music is easier to understand. However, I feel that the first three, Gruenberg, Gershwin, and Janssen, have not written music of lasting appeal; and it is curious to note that Aaron Copland in his later and more significant music has virtually

repudiated his earlier interest in jazz forms.

It must not be thought that all of our thousand composers belong to one or the other of the two groups mentioned above. Henry Cowell lists eight distinct tendencies among the composers resident in this country, but only three of these are considered by him to be definitely American in aim. Thus it would appear that a great majority of our composers are not especially interested in the problem of nationalism in music. This is true, of course, and this lack of interest in what happens to be a moot question does not necessarily invalidate their music or their opinions concerning it. It would be impossible here to attempt an exposition of all of the varying shades of thought, but one tendency is notable. That is a groping—it is still scarcely more than that—toward a universality of expression that transcends nationalistic lines. That this is the ultimate goal of any creative artist is beyond argument, but it is an anomaly often noted that this universality comes usually out of a strong national school. It is for this reason that the present preoccupation with American modes of expression is important.

Leaving the purely musical considerations, we find an interesting development of social thinking on the part of the native composer. As an individual, he has always had a difficult path to travel. Dependent on foreign conductors and virtuosi for public presentation, he has found himself in the position of being despised by the performer and ignored by his own musical public. And, for a while, the composer accepted his rather lowly lot and made the best of things. Then a stir of resentment began to manifest itself, and he asked, not without pertinence, why he was denied his share in the lavish expenditures and elaborately organized activities of the largest and wealthiest musical public in the world. This clamor has not gone unheard, but so far no notable reforms have resulted. He still finds himself without adequate representation in the important concert halls and opera houses of the land. But of recent years his attitude has changed. He has not gained his ends, but he is now fully aware of his value to society and to American culture.

He knows now that, if we except a scant half-dozen Europeans of exceptional genius, his music does not average much below that of any nation and that he has a right to parity—that the laborer is worthy of his hire. He doesn't see precisely why, in any decently

organized society, he should devote years of study to his difficult art and, in the end, have nothing to show for it. A few, at least, are wondering why the only sources of income are through poorly paid teaching positions, writing or the arranging of hodge-podges for musical comedies or the radio. The various fellowships, grants, and prizes are an insufficient solution to the problem. It is not unknown that many recipients of such assistance find themselves, at the termination of the grant, without means of subsistence; and I know of cases where gifted composers have been forced to drive trucks, "jerk" sodas, or operate elevators to earn a livelihood. This is beginning to seem a little less than just, and while realizing that all creative artists have the same problems to face, the composer is bent on forcing a reluctant society to give some thought to the problem. It is fairly safe to predict that the next few years will witness an increasing struggle on his part for recognition—a battle that must be fought before American music has a firm foundation on which to erect its works. Doubtless, the composer will win his point, just as our painters, sculptors, and architects are winning theirs.

In most national cultures, music is the last art to find its place, and this country has proved no exception to the rule. Our other creative artists, particularly our writers, had achieved local and European recognition years before the first American composer caused even a ripple against well-dyked foreign shores. This might be thought to indicate that the American lacked musical sensibilities, and in a sense that was true. Not so much because of any native deficiency but rather because of faulty development of his powers of appreciation, the American was inclined to be indifferent to music and intolerant toward its practitioners. It is worth noting that our present musical centers, Boston, New York, and Philadelphia, are also our oldest musical strongholds, and that they produced our first American-born composers. This is likewise true of our painters and writers, and, just as our civilization moved westward, so has the birthplace and residence of our creative artists. But, always, the composer lagged behind the painter and literary man, and, even today, when opportunities in these various arts are more equal, the same condition is more or less true. The fault would seem to lie less in the relative talents of the composer, writer, and painter, than in the

fact that our society is not entirely ready to receive the composer. Therefore, the last two decades have seen pioneering in music that is similar to what took place nearly a century ago in painting and still farther back in literature. Now the composer is drawing abreast of his fellow-artists and, as greater equality is achieved, a closer unity between the arts is noticeable. The progressive art museums are recognizing the composer and in at least one institution, The Cleveland Museum of Art, musical programs composed of the works of local composers are coincident with the annual exhibition of the works of local painters, sculptors, and craftsmen. There has been an interest and a coöperative spirit on the part of these latter artists that has been, I regret to say, rather lacking in the composer. Only recently has the composer become sufficiently aware of the other arts and even today he cannot be said to be the equal of the painter and writer in this respect. This is to be regretted, since his thoughts would be clarified by a closer contact. Anyone familiar with the history of American painting is better able to understand the path that our native music is following and will follow. It cannot fail to be encouraging to the composer to become familiar with the accomplishments of other artists, for there is no reason to suppose that in the long run he will fall short of the standard of excellence they have attained. It might be said that he has just begun to think and, being a novice in self-sufficiency, he has not settled down to a definite attitude. But a few independent spirits are working out their own salvation, freed of old-world influences, and more will follow.

The American composer is beginning to do his part in the building of an American culture, but before he is a free agent he must find his place in our social structure; he must be given a hearing and he must not be too fettered by an unfriendly economic system. In a society that places no monetary value on the products of his toil, he has a handicap so great that he must be forgiven for falling victim to the system. Most of our composers are working with complete sincerity of purpose and are bringing no small amount of learning and talent to their tasks. When the cultured public comes to a realization of this and rallies to their support, we will have an American music that will call for no apologies in any company. Even under the unsatisfactory conditions of the present, there is no reason to be ashamed of it.

FIELD NOTES

THE WOODCUT SOCIETY: A PUBLICATION AND A SHOW

CLARE LEIGHTON's "The Net Menders" is the latest publication of the Woodcut Society. It is presented in the fine form to which members of the Society are gratefully becoming accustomed, with an essay by Martin Hardie on Clare Leighton's woodcuts. There is no need to mention here the sensitively firm craftsmanship always evident in work of this artist. Its quality even carries in reproduction as may be seen on the cover of this issue.

The Woodcut Society is now forming its Second Annual Exhibition of Contemporary Woodcuts. All woodcuts and block prints designed or cut during 1933 will be eligible. Final acceptance will be determined by Alfred Fowler, director of the Society. The exhibition is open to all artists, whether members of the Woodcut Society or not.

All entries should be made in duplicate, one for the permanent collection, and one for the traveling show. All entries should be submitted, in mats measuring eleven by sixteen or sixteen by twenty-two inches, by March first. No sales will be attempted but all inquiries about the purchase of prints will be referred to the artists concerned. The price should be plainly marked on the back of the mat, together with the artist's name and address. Prints should be sent to the Woodcut Society, 1234 Board of Trade, Kansas City, Missouri.

THE METROPOLITAN CARRIES ON

THE Trustees of the Metropolitan Museum of Art announced on January ninth the election of George Blumenthal as President of the museum to fill the vacancy caused by the death of William Sloane Coffin.

Mr. Blumenthal is the seventh to hold this office since the founding of the museum in 1870. He has been a Trustee since 1909; he has served on the Executive Committee since 1910 and been its Chairman since January, 1932; he has filled positions on various committees, notably the Finance Committee, of which he has been a member since 1916. To all these positions Mr. Blumenthal has brought an effective service dominated by interest in



AMERICAN WOOL PILE RUG, 1796
Recently Acquired by
The Metropolitan Museum of Art

all that pertains to the welfare of the museum. His service to art has been great not only in this country, but also in France, from whose government he has received the order of *Grand Officier* of the Legion of Honor.

A distinguished amateur, notable as a collector of judgment and as one foremost in the encouragement and promotion of the arts, Mr. Blumenthal comes to the presidency with a knowledge and experience which augur well for the welfare of the museum under his leadership. The Trustees have elected Mr. Blumenthal with entire confidence that under his guidance the museum will continue to expand in usefulness.

* * *

A Loan Exhibition of New York State Furniture succeeds the Islamic miniatures in the Metropolitan Museum's special exhibition gallery, D 6.

The staff of the museum's American Wing has for some time been studying New York furniture to ascertain its characteristics and to locate examples of it. They have determined these characteristics by considering details of proportion, outline, and decoration, by watching for features that differ essentially from those of work produced elsewhere, and by taking into account the presence of native woods and local ownership. They have

searched for examples along the Hudson Valley as far north as Schenectady, on Long Island and Fisher's Island, and in northern New Jersey and New York City. As a result, a comprehensive group of New York State furniture ranging in date from the Dutch period through the second quarter of the nineteenth century has been assembled.

Many of the pieces come from important private collections and historic houses and until now have been unavailable to the public. The exhibition remains through April twenty-ninth.

* * *

A recent acquisition of unusual interest at the Metropolitan is an American wool-pile rug, dated 1796. It is reputed to have been made by a member of the Bennett family in Colchester, Connecticut, and reflects the appreciation of design and the knowledge of subtle color combinations that are representative of a small group of similar textiles originating in the Connecticut River Valley.

MALVINA HOFFMAN'S "RACES OF MANKIND"

NEW YORK as well as Chicago may see the collection of sculptures by Malvina Hoffman, N.A., representing the living races of mankind. They are being exhibited until February twenty-fourth at the Grand Central Galleries. The original set of bronzes and stone pieces is, of course, on permanent view at the Field Museum of Natural History, Chicago, in the Chauncy Keep Memorial Hall for which they were commissioned.

The sculptress made an extensive expedition to model the figures from life. Europe, Asia, Africa, America, Australia, and Oceania were all visited. The work was done under many unusual, but evidently stimulating conditions.

The works were shown last fall at the Trocadero Museum, Paris, the first exhibition held by a foreigner in the state museum. Commenting on the sculptures in *Excelsior*, Louis Vauxcelles wrote: "Malvina Hoffman, in accepting the almost superhuman task confided to her by Professor Berthold Laufer of Chicago, risked a serious failure. She triumphed, and one does not know which to admire most—the dauntlessness of the explorer or the forceful talent of the artist."

In New York the sculpture is considered primarily from an artistic standpoint. In Chicago its ethnological aspect is paramount.

Writing to us of the arrangement in Chicago, F. A. Gutheim says: "The installation of the whole exhibit is unfortunate. One sees the dilemma created in the quarrel between art and ethnology. The Field Museum is interested in the latter aspect, but the demands of the sculpture as art are so insistent that they cannot well be ignored. The result is that the exhibition as a whole lacks clarity. . . .

"Of the sculpture, one is impressed most strongly with the human dignity of the figures. Even those horribly distorted figures, like that of the Ubangi woman, for example, seem invested with something of this quality of nobility, purpose, and gravity. . . .

"Generally speaking, the exhibit has the possibilities of great success and, though I am put off by minor difficulties of installation and details, I should not ignore the definite and positive sculptural value of the figures themselves. . . . The quiet strength that Malvina Hoffman has absorbed from Rodin is unobscured by the borrowing of petty, stylistic tricks. . . . The sculptor, within her limitations, is successful; one might wish to say the same for the museum, but that is impossible."



Copyright Malvina Hoffman, Field Museum

MALVINA HOFFMAN: MONGOL PRIEST
Included in the Current Exhibition at
The Grand Central Art Galleries, New York



E. DEWEY ALBINSON: SAINT CROIX RAPIDS

Recently Presented to the Minneapolis Institute of Arts by an Anonymous Group

TWO ACCESSIONS FOR MINNEAPOLIS

TWO recent accessions, reflecting the strong policy guiding the collection forming at the Minneapolis Institute of Arts, have recently been announced. One of these is a Mexican antiquity, the mask of a Toltec god; the other is a contemporary painting by a Minneapolis painter—"Saint Croix Rapids" by E. Dewey Albinson.

The mask, probably used in ritual, is carved from green stone like that found at Oaxaca in southern Mexico where Mayan and Toltec cultures met. This piece was purchased from the Brummer Galleries, New York City.

The *Bulletin* of the Institute of Arts comments on "Saint Croix Rapids": "It is a vigorous and sweeping picture, painted . . . just as the icy waters of the Saint Croix were breaking their winter bonds. In it one senses the emotions of the artist, driven almost to frenzy by long cold months of inaction. . . . It is like the first fresh, stinging wind of spring.

"Like others of Albinson's landscapes, 'Saint Croix Rapids' conveys perfectly the

mood of a scene, and that without any tricks. Direct, forceful, and sincere, it reveals a fine feeling for color and composition."

The picture was given the museum by a group of anonymous donors.

RIO GRANDE PAINTERS, SANTA FÉ

THERE has been a good deal of talk about the rise of regional art expression, especially west of the Mississippi. This has not properly applied, we feel, to the Southwest. Artists have gone there from everywhere else to paint and live. Its regionalism—if it may be called regionalism—is geographical rather than social. But this evidently does not deprive much of the painting done there of tangible value. A group of younger, adopted Southwesterners have joined together as the Rio Grande Painters. In the group are: Charles Barrows, Eleanor Cowles, Paul Lantz, James S. Morris, Gina Schnauffer, Anne Stockton, E. Boyd Van Cleave, and Cady Wells. They have a gallery in Santa Fé.

In the attractive booklet issued last fall appears a statement from which the following excerpt is taken: "To exhibit their work

throughout the country as well as locally, the association known as the Santa Fé Painters was formed. It is composed of painters bound together mainly by a preference for the Southwest, and this part of it in especial, both as a place of residence and a perpetual mine of paintable material. No common aesthetic standard or technical similarity exists in their work, hailing as they do from all parts of America and claiming totally different instructors. This will at once be recognized on seeing a representative group showing of their work."

ART ALLIANCE PRINT PRIZE

A COMPREHENSIVE exhibition of prints, in which some five hundred entries were submitted by nearly three hundred artists from twenty-four states, was an important feature of the Philadelphia Art Alliance's program for the current season. In the show were represented the latest works of many of the country's leading etchers, lithographers, and wood-engravers. The steadily ascending standard of excellence in print making generally was confirmed by the Art Alliance exhibit.

The Alliance print prize of fifty dollars, awarded for the first time this year, went to Howard Norton Cook for one of his two entries, an etching entitled "Mexican Interior." Honorable mention was given two



HOWARD COOK: MEXICAN INTERIOR

Awarded the Philadelphia Art Alliance Print Prize; Accepted for *Fine Prints of the Year*; Winner of the J. T. Arms Prize for Technical Excellence in Pure Etching at the American Society of Etchers' Annual.

other artists—George Biddle for his "Self-Portrait" and Adolph Dehn for his "Sunset at Menemsha."

The jury for the show was composed thus: Benton Spruance, Chairman; Julius Bloch, Victoria Hutson, Robert Riggs, and Ada C. Williamson.

REARRANGEMENT, CHICAGO

THE Art Institute of Chicago reopened its second floor galleries in December. Visitors quickly perceived that the Century of Progress had had its effect, for the chronological arrangement used with such success during the Fair was adapted to the institute's own collections. This improvement was made possible through the generosity of donors and their families. The gains are obvious: works of a single master are hung together for comparison; by combining examples of a given period or nationality in one room, a greater sense of unity is obtained. The first gallery in the plan (forty-six) contains French and



TOLTEC MASK

Recently Purchased from the Brummer Galleries by the Minneapolis Institute of Arts.

German mediæval paintings. In the next gallery Italian primitives may be found. So it goes; the last gallery in the plan (forty-five) contains nineteenth and twentieth century international painting.

The Century of Progress Exposition will be continued from June first to November first this year. The Department of Fine Arts will again be at the Art Institute. This next World's Fair exhibition will emphasize American art in retrospect as well as contemporary art—all of which will be invited. There will be no jury and no prizes. Also, as in the last exhibit, important masterpieces from the thirteenth to the eighteenth centuries will be borrowed from American and (this year) European collections.

The Department of Prints and Drawings will combine the Annual International Exhibition of Etchings with the Annual Exhibition of Lithography and Engraving and show it concurrently with the World's Fair exhibition. Works for this show will be chosen by a jury and the usual prizes awarded. All entries must reach the Art Institute before March thirty-first.

THEATRE ART, MUSEUM OF MODERN ART

THE Museum of Modern Art opened its International Exhibition of Theatre Art on January sixteenth; it continues through February twenty-sixth. The exhibition is under the direction of Lee Simonson, one of the directors of the Theatre Guild. Simonson made an extensive European trip last summer to gather foreign material; since his return he has been assembling the American section of the show. Altogether there will be more than seven hundred items on display, including scene and costume designs and lighted stage models.

The thirteen European nations represented are: Austria, Czechoslovakia, Denmark, England, Finland, France, Germany, Hungary, Italy, Latvia, Sweden, Switzerland, and the U. S. S. R. The works shown are divided into three general classifications: theatre art of the Renaissance and Baroque periods, pioneers of modern theatre art, and modern stage design.

WHITNEY BIENNIAL PURCHASES

THE Whitney Museum of American Art announced in January its purchases from the First Biennial Exhibition of Contemporary

American Sculpture, Water Colors, and Prints, made from the twenty-thousand dollar fund set aside for the purpose.

In making its selections the museum considered primarily the intrinsic merit of the work. Its choice, however, was in some instances conditioned by the presence or absence of a given artist in the collection. This factor is in accord with the Whitney policy to form a truly representative collection of present-day American art.

That friends of the museum might see all the acquisitions of 1933 and judge for themselves how representative the collections are getting to be, an exhibition of these works was opened on January seventeenth. Included are the twenty-eight pictures purchased from the first painting biennial, held last season, the accessions from the show just closed, and a number of other objects bought during the year. The showing remains through February fifteenth.

Running just concurrently with the accession exhibit is that of self-portraits of contemporary American artists, to be reviewed by Guy Pène DuBois in our next issue.

A list of artists and their works purchased from the recent biennial is:

SCULPTURE—Richmond Barthé, "African Dancer"; Sonia Gordon Brown, "Head"; Jo Davidson, "Torso"; Eugenie Gershey, "Lila"; Jo Jenks, "Young Goat"; Gaston Lachaise, "Man Walking"; Arthur Lee, "Rhythm"; Helene Sardeau, "Mother and Child"; Warren Wheelock, "Eternal Mother."

WATER COLORS, GOUACHES, AND PASTELS—Austin Mecklem, "A Rural Road"; Max Weber, "Summer"; Louis Ribak, "Untimely Clouds"; Charles Burchfield, "Ice Glare"; George Biddle, "Bathing Scene"; Francis Criss, "Pattern for Tracks"; Edward Hopper, "Lombard's House"; Stuart Edie, "Composition"; John Whorf, "Rainy Day"; Moses Soyer, "The Plaster Cast"; Grant Wood, "Dinner for Threshers (Section No. I)"; Grant Wood, "Dinner for Threshers (Section No. III)"; Eugene Higgins, "Destruction"; Aaron Bohrod, "Chicago Suburb"; Thomas Donnelly, "River Valley."

DRAWINGS—William Gropper, "Finishers"; William Gropper, "Farmers' Revolt"; William C. Palmer, "Coon River"; Charles Locke, "The Terrace"; Charles Sheeler, "Interior—Bucks County Barn"; Henry Lee McFee, "Housetops."

PRINTS—Boardman Robinson, "Moonlight, Central City"; Don Freeman, "Three, to Make Ready"; Victoria Hutson, "Kopper's Coke"; Rockwell Kent, "Mala"; Robert Riggs, "Center Ring"; Benton Spruance, "Shells of the Living"; Don Freeman, "Four to Go"; John Carroll, "Circus"; Stow Wengenroth, "City Street"; Albert Heckman, "Bridge at Poughkeepsie"; Reginald Marsh, "Iron Steamboat Company"; Reginald Marsh, "Tramp"; Harry Wickey, "Storm King in Winter"; Leon Kelly, "Wild Horses"; Hubert Davis, "Moonlight in Summertime."



GEORGE B. LUKS: HOLIDAY ON THE HUDSON

Recently Acquired for the Hurlbut Collection, The Cleveland Museum of Art

AN EARLY LUKS FOR CLEVELAND

"HOLIDAY ON THE HUDSON," a landscape by George B. Luks, is a recent addition to the Hinman B. Hurlbut Collection of the Cleveland Museum of Art. George Luks, who died on October twenty-ninth, 1933, was a painter whose position in the development of present-day American painting is most important. Breaking away from the academic approach which still lingered on in the early years of the century, he brought into his subject-matter the vulgar theme, into his composition a simplicity and elimination of detail, and into his technique innovations such as the use of broad heavy strokes and striking colors.

"Holiday on the Hudson" is one of Luks' early works. In it he is still somewhat influenced by the subdued palettes of Homer and Eakins. The background is a dull, steel blue, the launches are green and white, and the figures are clothed in bright reds, yellows, and white. The canvas is thus suffused with color, but the general tone is low. The canvas is characteristic in its lack of detail.

NEW MUSIC IN NEW YORK

THE fall season has brought the usual quota of new American works to the attention of the New York musical public, according to Harrison Kerr, who was kind enough to write us of developments up to the new year. As is apt to be the case the more interesting programs were given at the New School for Social Research, either as part of the musical courses directed by Henry Cowell, or as presentations of the Pan-American Association of Composers.

On an all-American program of the Pan-Americans, the "String Quartet" of Walter Piston (played last fall at Yaddo) was given its New York première. It was the outstanding work of the evening, although the "Four Songs for String Quartet and Voice" of Richard Donovan, another Yaddo work, stood up well on second hearing. The program ended with a "String Quartet" by Ruth Crawford, which has a poignant and wholly successful slow movement, unfortunately hemmed in by movements that were entirely cerebral and experimental.



T. O. SHECKELL: IN THE PATH
OF THE STORM

Winner in the American Forestry Association's Competition for the Most Beautiful Photographs of Trees in America.

On December fifth the Brosa String Quartet gave a program which included two American works: "Movement for Quartet," by Henry Cowell, and "Concerto for Piano, Clarinet, and String Quartet," by Roy Harris. The first is a brief and interesting study in sonority, simple in means and effective in performance, but suffering somewhat from absence of melodic interest. The Harris work, although it does not reach the height to be found in certain passages to be found in his "Concerto for Strings," recently given at Yaddo, seems to me to be a more successful work as a whole. It is disciplined and unified beyond the composer's wont and is sustained throughout. Advocates of a native composition can point to it with pride. Henry Cumpson, pianist, and Aaron Gorodner, clarinetist, assisted the quartet in a distinguished and penetrating interpretation.

FORESTRY PHOTOGRAPHS

A COMPETITION designed to stimulate interest in the beauty of trees in the American landscape was conducted recently by the American Forestry Association. Awards were announced in the January issue of *American Forests*, the Association's attractive magazine. The contest for the "Most Beautiful Photographs of Trees in America" offered awards not only to national winners but to entries from thirty-four states and the District of Columbia. Winning photographs, both national and state, together with six hundred

of the outstanding subjects entered, were exhibited at the National Museum in December.

The first prize of two hundred dollars went to T. O. Sheckell, of New Jersey, for "In the Path of the Storm," a print made in Utah. Other cash prize winners: John Kabel, Ernest L. Crandall, Manley Brower, and Ray Atkeson. The first prize photograph is reproduced.

GUILD OF ALLIED ARTS, WESTFIELD, NEW YORK

NOW about a year old, the Westfield Guild of Allied Arts, Westfield, New York, is in a fair way to become the art center not only of one city but also of Chautauqua County.

The center of activities was an old barn which was made suitable for summer use as an exhibition gallery. At the outset, Clara E. Sackett, acting president of the Guild, together with the temporary committee for the year, let it be known that workers in various arts and crafts were wanted—painters, designers, weavers, wood carvers, needle workers, metal workers, photographers, and sculptors. They were to be given an opportunity to get together with a dual purpose in view: the fun of creation and interchange of ideas and the chance to sell or barter their wares. Ten towns responded and in order to keep the organization free from red tape each town was allowed to form its own organization as a branch of the Guild and to elect its own officers.

Writing in the *Westfield Republican* last autumn Miss Sackett said: "The Barn exhibits are over until another summer. . . . We wait the opportunity to fill the niche in Westfield plans that this summer has convinced us we need. There is brewing in Chautauqua County towns a determination to coöperate in placing monthly exhibitions somewhere in Westfield during the winter. . . ."

ART IN INDUSTRY— TWO EXHIBITIONS

VERY soon both the Museum of Modern Art and the National Alliance of Art and Industry will sponsor exhibitions of industrial art. The latter will open its "Industrial Arts Exposition 1934" at Rockefeller Center on February fifteenth. The museum's exhibition will be shown in March.

An imposing array of "names" in the designing field are on various committees for the Alliance's show: Eugene Schoen, Walter Dorwin Teague, Lee Simonson, Donald Deskey, Ruth Reeves, Norman Bel Geddes—to mention only a few. The purpose of the exhibition is three-fold (according to the announcement): To create in commerce and industry the realization of the importance of design; to demonstrate that beauty and sales values are complementary in our civilization; to emphasize visually that there is a definite trend toward a national style.

Last November the *Bulletin* of the museum was devoted to this exhibition, which, we take it, is to mark the final victory of machine art over the handicrafts. "Machine Art is not only produced by the machine, but its design is inspired by the machine. It is logical that a machine will have its greatest success in creating in its own image. . . .

"The Catalogue will contain an introduction outlining the development of Machine Art. Special photographs of all the objects in the exhibition will be reproduced, accompanied by the name of the manufacturer, the New York distributor, and the price. The book will thus serve as a useful guide for the person who wants to use or study the art of the machine."

Philip Johnson, Chairman, Department of Architecture, is directing the machine art exhibit.

Thus, in the two shows, the subject is dealt with in very different ways. We look forward to considering them together in these pages in the first possible issue.

ART EVOLUTION IN MEXICO, PENNSYLVANIA MUSEUM

REALIZING the increasing interest in Mexico both as a place to travel and as an art-producing nation—past and present—the Pennsylvania Museum of Art opened on January sixth an exhibition of Mexican Art which is to continue through February nineteenth.

In the museum's *Bulletin* for January, Henri Marceau, Assistant Director, writes in part: "The Museum's exhibition . . . will be divided into three subdivisions: the Aboriginal, the Colonial, the National. The earliest culture extended beyond the present territorial limits of Mexico in areas now included in bordering countries. In this field the resources of the University Museum will be drawn upon heavily and will consist chiefly

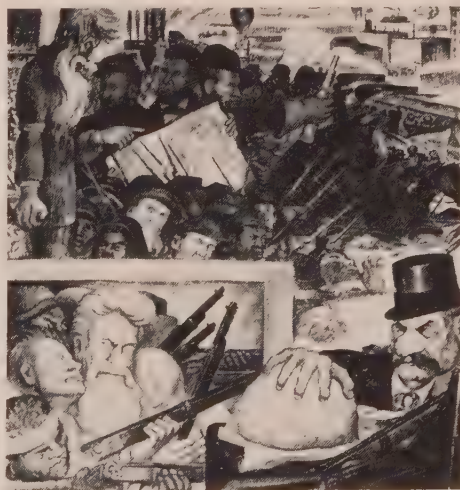
of architectural fragments, sculpture in the nature of funerary urns and idols, textiles, repoussé work in metals of various kinds, and pottery. . . . That pictorial representation was practiced in Mexico before the Conquest is shown by the codices of various pre-Columbian scribes in which brilliant drawings, forming a system of picture writing, appear. . . .

"In the years 1881 and 1883, Robert H. Lamborn visited Mexico and collected some eighty pictures, dating mostly from the seventeenth and eighteenth centuries. These he deposited with the Pennsylvania Museum of Art, and it is from this reservoir that material for the second portion of our exhibition is being drawn. . . . The Spanish painters best known to these artists were Velasquez and Murillo, consequently their works were cast in this mold. . . .

"For the National or contemporary period, pictures by Rivera, Carlos Merida, Orozco, Charlot, and Siqueiros will be shown. These will be complemented, as will the earlier pictures, by examples of crafts. . . ."

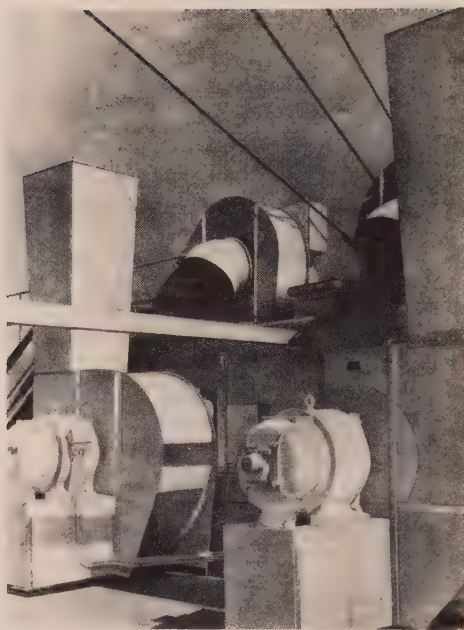
RIVERA AT THE NEW WORKERS' SCHOOL

THE series of twenty frescoes that Rivera has recently completed for the New Workers' School, writes E. M. Benson, form an important and intensely interesting revolutionary reading of American history. "The panels review in chronological order the strug-



DIEGO RIVERA: PANEL ON THE
CIVIL WAR

One of the Series in the New Workers' School,
New York City



CHARLES SHEELER: UPPER DECK
Purchased by the Fogg Art Museum
From the Downtown Gallery, New York City

gle of the proletariat, both black and white, to free itself from the cross of class persecution and every form of social, industrial, and religious exploitation. Each panel is packed with incident, ineffectively organized as related forms. The painting as painting, and not as Marxian historical criticism, is crude and disorderly. The portraits of Benjamin Franklin, Lincoln, and most of the others look as if they had been copied from federal bank notes. The portraits of Morgan holding the money bag and of John D., Sr., are fine pieces of vicious caricature. If Rivera is willing to admit that what he has done has very little to do with art, then I am prepared to hail his newest murals as shrewd and forceful graphic journalism."

Certainly one misses the larger and simpler treatment of spaces as seen in Rivera's murals in Mexico. It is because of the increasing confusion in the pictures of Rivera and not because of what sometimes seem the chameleon changes of his political viewpoint that these recent murals are disappointing.

Probably the scoop of the past month was the *Architectural Forum's* presentation of these frescoes, two of them in color, with an article by the artist himself, and notes on fresco installation.

THE FOGG MUSEUM BUYS A SHEELER

IN ITS recent purchase of Charles Sheeler's oil painting, "Upper Deck," from the Downtown Gallery, New York City, the Fogg Museum, which has also during the year acquired two fifteenth-century Spanish pictures, has again shown its breadth of view. They feel that the work of this artist, strongly marked in design and accurately thorough in values, approaches more nearly the museum's ideals in painting than its subject alone would suggest. Ascetic as a primitive in its feeling, it is equally so in drawing and in its severe scheme of whites and grays. Emotion it has, however, of its kind, an earnestness and strong severity like that of the early Byzantine Madonnas which the Fogg has always cherished.

"ART IN AMERICA" FEBRUARY BROADCASTS

THE first program of the radio series, "Art in America," is to go on the air on Saturday, February third, at eight P. M., E. S. T. Like the rest of the series, to continue through May nineteenth, the broadcasts will be given over Station WJZ and a coast-to-coast, N. B. C. network.

The subject of the first program is The Painter Reporters of the New World, referring, of course, to the artists who came over with the early explorers to take back records of America and its inhabitants. These documents were probably useful when the time came to convince a monarch or a company of merchants that America was a safe investment. Most of the originals have been lost, but a few engravings from them still exist.

The second program, given on February tenth, deals with The Early Settlers and Their Homes. What methods and styles of building and craftwork did they bring with them? How did they modify their tradition to meet strange new requirements?

The First American Portraits is the subject for the third broadcast on February seventeenth. Such artists as Henrietta Johnson, the first woman artist and the first painter of the South; Gustavus Hesselius, whose "Last Supper" is the earliest religious picture painted in what are now the United States; John Smibert; Jeremiah Theus; Robert Feke; Joseph Blackburn; and others, some of whose names are now unknown.

On February twenty-fourth the broadcast will deal with matters interesting to all of us:

How They Lived in Colonial America. Americans were still artistically as well as politically dependent on the motherland. Yet there was a difference already becoming noticeable between things of the old world and the new. Even in the colonies there was a difference—between the North and the South.

Art in America from 1600 to 1865—An Illustrated Guide is a manual especially prepared for use in connection with the series of radio programs. It contains over seventy illustrations in black and white and eight large, full-color plates of the very finest quality. The text has been prepared by Harold Stark with the coöperation of the sponsoring institutions, especially the Metropolitan Museum of Art and the Art Institute of Chicago. From the Art Institute come contributions from Director Robert B. Harshe, "The Background of American Art—A Survey"; from Daniel Catton Rich, Associate Curator of Painting, "A Century of Collecting in America," and from Charles F. Kelley, Assistant Director, "Art and the Public Taste."

This manual, which sells for \$1.00, can be ordered direct from the University of Chicago Press, Chicago, Illinois, or purchased at your art museum or bookstore. (To members of the American Federation of Arts the manual is available for \$0.65.)

The series on Art in America was initiated by the General Federation of Women's Clubs, is under the auspices of The American Federation of Arts with the coöperation of the Art Institute of Chicago, the Metropolitan Museum of Art, the Museum of Modern Art (which will be most active in the second part of the series to be given next fall), the National Advisory Council on Radio in Education, and the National Broadcasting Company. It is financed by a grant from the Carnegie Corporation of New York.

A MANTEGNA MADONNA AT BOSTON

NO MORE important news has recently emanated from the Boston Museum of Fine Arts than the announcement of the acquisition of an early Madonna and Child by Andrea Mantegna. Except for two minor patches on the headdress of the Madonna, the picture is intact and without repaint. A fine crackle overspreads the whole surface, slightly darkening its tone, but furnishing further proof of the untouched condition of the work.

No example of Mantegna's easel pictures



ANDREA MANTEGNA: MADONNA AND CHILD

Important Acquisition of the Museum of Fine Arts, Boston

of so early a date and in such perfect condition is known in a public gallery. The conclusions of European experts have been reinforced by local scholars and by the examination of the panel under both the X-ray and the violet ray. The painting dates from about 1454 when Mantegna was barely twenty-three years of age. It is painted in tempera on wood.

For whom the picture was painted no one knows. It is no mere study; rather, it is the clear expression of an idea embodying the knowledge to which he was heir, and suggesting his own unfoldment. His stylistic peculiarities are already established. The wisps of the Madonna's hair escape from beneath her headdress as they do in so many of his later works. The joints of the hands and feet are emphasized by the slight relief in paint of these parts. The drapery treatment arrived at in his Eremitani frescoes is here. The Madonna and Child, absorbed in the consciousness of their own spiritual offices, are less part of the passing world of men than they seem in later renditions by Mantegna. In the Boston picture they are still close to the Byzantine tradition.

NEW BOOKS ON ART

Design and the Idea

By Allen Tucker. Published in 1930 by The Arts Publishing Company. Price, \$1.00.

IT is a mistake inevitably to confine book-reviews to current publications because you deprive yourself of the chance to have another go at the ones that slip by at the beginning.

Allen Tucker is one of those rare artists whose clear understanding of art in general has not been limited by his individual way of seeing. Yet it is the intense sincerity of his own personality that makes this a notable book rather than merely a good one. His simplicity of expression is almost daring, for he has raised no protective barrier of words between his thought and its utterance; he has not been afraid to present it unadorned with imposed decoration. Consequently his ideas live by themselves, through the stripped cleanliness of his style.

It is a very small book; in some seventy-odd pages he has attempted a problem that has inspired a good many thousand-page volumes—to analyze in words the fundamental principles of a visual art. Those who feel that aesthetics cannot be adequately treated without exhaustive length and learned phraseology would do well to read this book in which an essential framework has been built without the help of either. It might be said that Allen Tucker has here done for art what he believes art does for nature:

"One reason that art is man's best work is that art makes unity out of nature. Nature is not to us a complete created unity, but is a unity so large that it is difficult if not impossible for man to comprehend, and a great deal of the nature that we see is complicated, troubled, unbalanced, inexplicable, and art in taking the confusion out of it, making a unity, goes far toward explaining creation to man. . . ."

P. G. W.

Freehand Drawing Self-Taught

By Arthur I. Guptill. Harper & Brothers, Publishers. Price, \$3.50.

This book should be extremely valuable to students who have to work without a teacher. The author, well known as an instructor at Pratt Institute, Brooklyn, has divided the subject-matter into two parts.

In Part One, the reader is led step by step through elementary matters, including the selection of his material and the arrangement of his working space, through problems involving such fundamentals as "blocking out" proportions, the treatment of light, shade and shadow, the use of outline, and the representation of value, color, texture, and so on. The student begins with simple object drawing and is gradually initiated into more varied and difficult subjects.

Mr. Guptill has made a name for himself on the technical side of renderings, primarily in pen and pencil, and has already published rather comprehensive books covering these media. In *Freehand Drawing Self-Taught* he also gives considerable attention to the techniques of the various media discussed; it is in these sections that the reader will probably learn much that he has not known before.

The second part of the book is primarily for reference. It includes a wide variety of subjects, media, and methods stressing particularly things that the student can well hope to master. The accompanying text and captions supplement the graded projects which make up Part One.

The book as a whole is attractively put together for easy assimilation; the many illustrations in both line and half-tone are exceptionally well reproduced.

C. Z. O.

Books Received

Art Now, by Herbert Read. Harcourt, Brace & Co., Publishers. Price, \$3.75.

Art of Flower Arrangement in Japan, The, by A. L. Sadler. E. P. Dutton & Co., Publishers. Price, \$4.00.

Art Training through Home Problems, by Mabel Russell and Jessie P. Wilson. Manual Arts Press, Publishers. Price, \$2.85.

Costume and Fashion, by Herbert Norris and Oswald Curtis. E. P. Dutton & Co., Publishers. Price, \$6.00.

Design and the Idea, by Allen Tucker. Art Publishing Company, Publishers. Price, \$1.00.

Fashion Drawing, by Eliot Hodgkin. E. P. Dutton & Co., Publishers. Price, \$6.00.

Fountains of Florentine Sculptors and their Followers from Donatello to Bernini, The, by Bertha H. Wiles. The Harvard University Press, Publishers. Price, \$7.50.

Gallery of Living Art, a Catalogue of the A. E. Gallatin Collection at New York University.

Raphael, by Sir Charles Holmes. E. P. Dutton & Co., Publishers. Price, \$2.50.

ADVERTISEMENTS

The advertisements presented in THE AMERICAN MAGAZINE OF ART are confined to firms of recognized standing, accepted only after careful investigation or upon the recommendation of those who have had satisfactory experience with them. Although The American Federation of Arts cannot, of course, guarantee the reliability of advertisers, it can restrict the pages of this magazine to announcements that, to the best of its knowledge, are worthy to appear in them. The policy established by the Editorial Staff to report only the finest in contemporary endeavor does not stop at its advertising pages.

EXHIBITIONS CALENDAR

WHEN READERS MENTION THIS MAGAZINE
ITS VALUE TO ADVERTISERS IS PROVED

New York Exhibitions

- Brummer Gallery.* Paintings by Leon Hartl, February 1 to 15.
- Frans Buffa & Sons.* Still Life Landscapes by Jacob Dooyeward, February 3 to 28.
- Caz-Delbo Gallery.* Modern French Paintings, February 1 to 28.
- Leonard Clayton Gallery.* Prints by Americans, February 1 to 28.
- Contemporary Arts.* Oils and water colors by J. C. Pellaw, January 29 to February 17; oils, water colors and drawings, A. Harriton, February 19 to March 10; Special Exhibition of Paintings by Mexican Children, February 19 to March 3.
- Downtown Gallery.* Recent Paintings, Alexander Brook, February 1 to 10; Heroic Sculpture of Babe Ruth by Reuben Nakian, February 13 to 28; Pastels and New Etchings by Peggy Bacon, February 13 to 28.
- Grand Central Gallery.* "Races of Man," sculpture by Malvina Hoffman, February 1 to 24; Annual Exhibition of American Society of Miniature Painters, February 6 to 17; Sculpture by R. Tait McKenzie (5th Avenue Branch), February 3 to 17; Paintings by Frederick J. Waugh (5th Avenue Branch), February 5 to 17; Paintings by Elliot Dangerfield (5th Avenue Branch), February 12 to 28; Etchings by Warren Davis, February 1 to 15; Etchings by Child Hassam and Frank Benson, February 15 to 28.
- Kennedy Galleries.* Etchings by Julius Komjati, February 1 to 28; water colors by James McBey, February 1 to 28.
- Kleeman-Thorman Galleries.* Taubes, February 1 to 15.
- Kraushaar Gallery.* Paintings and Etchings, February 1 to 28.
- Lilienfeld-Van Diemen Gallery.* Old Masters, February 1 to 28.
- Macbeth Gallery.* Paintings by Barney Lintott, February 1 to 19; Drawings by Eugene Higgins, February 1 to 19; Paintings by C. K. Chatterton, February 20 to March 5.
- Pierre Matisse.* Paintings by Henri Matisse, February 1 to 24.
- Harlow McDonald.* Early American Engravings and Lithographs, February 1 to 28.
- Midtown Gallery.* Paintings by Mary Hutchinson, February 5 to 21.
- Milch Gallery.* 19th and 20th century Americans, February 1 to 28.
- Montross Galleries.* Young American Moderns, February 1 to 10; recent paintings by Russell Cheney, February 12 to 28.
- Morton Galleries.* Water colors by Gregory D. Ivy, February 1 to 5.
- Newhouse Gallery.* Paintings by Abel G. Warshawsky, February 3 to 19.
- Arthur U. Newton Gallery.* Decorative Panels and Drawings of Haiti by Helen Treadwell, February 19 to March 3.
- Raymond and Raymond, Inc.* A survey of the Development of Landscape Painting, February 1 to 21.
- Rehn Gallery.* Water colors by Charles Burchfield, February 5 to 24.
- Schwartz Gallery.* Paintings by Lucille Howard, February 5 to March 5.
- Valentine Gallery.* 20th century French Masters, February 1 to 28.
- Weyhe Gallery.* Sculpture by John Flanagan, February 1 to 15.
- Whitney Museum of American Art.* Exhibition of 1933 Acquisitions, February 1 to 15; Exhibition of Self Portraits of Living American Artists, February 1 to 15; Maurice B. Prendergast Memorial Exhibition, February 20 to March 22.
- Howard Young Gallery.* Old and Modern Landscapes, February 1 to 28.

February Schedule, Traveling Exhibitions of The American Federation of Arts

- Andover, Mass. (Addison Gallery of American Art). *Textiles*, February 15-March 8.
- Ann Arbor, Mich. (University of Michigan). *Plant Forms in Ornament*, February 12-26.
- Blairstown, N. J. (Blair Academy). *Pictures for College Student Rooms*, February 1-15.
- Bloomfield Hills, Mich. (Cranbrook Academy of Art). *Modern Photography*, February 1-15.
- Chattanooga, Tenn. (Art Association). *Textiles, Near Eastern and Peruvian*, February 14-28.
- Clinton, Iowa (Wartburg College). *Illuminated Manuscripts*, February 5-20.
- Cortland, N. Y. (Cortland State Normal School). *New York Public School Exhibit*, February 18-25.
- Cortland, N. Y. (Cortland State Normal School). *Student Work from the Walden School of New York City*, February 18-25.
- Decatur, Ill. (Art Institute). *Handicrafts of The Southern Highlands*, February 4-25.
- East Northfield, Mass. (Northfield Seminary). *Fine Quality and Low Price*, February 17-March 3.
- Fredonia, N. Y. (State Normal School). *Fine Quality and Low Price*, February 1-14.

(Continued on page vi)

BUT IT'S FAIR AND WARM BY TELEPHONE!



*Outside, hurrying feet
plod on against the
winds and swirling
snow of winter. On
such a day, it is good
to be indoors where all
is snug and warm.*

ALL outdoors may be frowning, the thermometer close to zero, street travel an exhausting task. Yet to your telephone it is as clear and fair as a day in June.

Without moving from your chair at home or in your office, you can send your voice across the snow-swept miles. Wind and weather need not delay the necessary tasks of business or break the ties between friends and relatives. Through all the days of the year, the telephone is your contact with the world beyond your door. It knows no season — no letting up when the going gets hard. Through storm and flood,

an army of trained employees works ceaselessly along the highways of speech.

This very day, as you talk so easily from your home, a lineman may be scaling a pole far out on a frozen mountainside — so that the service may go on. So that you may talk to almost anyone, anywhere.

Make someone happy these winter days through a voice visit by telephone. A boy or girl at school, a mother or father in another city, or a friend away on a visit. To most places, 175 miles away, for example, the rate for a station-to-station call is 95c in the day-time, 85c after 7 P.M., and 55c after 8:30 P.M.

BELL TELEPHONE SYSTEM



THE AMERICAN MAGAZINE OF ART

BUYERS' GUIDE

A Monthly Classified Index of Carefully Selected Firms Supplementing the Art Trade Directory of the American Art Annual

DEALERS IN WORKS OF ART

EHRICH GALLERIES

Paintings

36 East 57th Street, New York City

DEALERS IN WORKS OF ART

PIERRE MATISSE GALLERY

Fuller Building, 51 East 57th Street

New York City

WORKS OF MODERN

FRENCH PAINTERS

ART PUBLISHERS (Reproductions)

FRENCH & COMPANY, INC.

DECORATORS

Works of Art, Furniture,

Tapestries and Antiques

210 East 57th Street, New York City

BRAUN & CIE., Paris

Color Facsimile Reproductions of Old and Modern Masters

Illustrated Catalogues 50 cents

E. S. HERRMANN, General Agent

62 West 47th St.

New York, N. Y.

GRAND CENTRAL ART GALLERIES

A no-profit organization operated solely in the interests of the living AMERICAN artists

15 Vanderbilt Ave., New York City

RUDOLF LESCH FINE ARTS, INC.

Publishers of Reproductions

of Old and Modern Masters

Distributors of the Carnegie

Art Equipment Reference Set

225 Fifth Avenue

New York City

JACOB HIRSCH

Antiquities and Numismatics, Inc.

30 West 54th St., New York

Works of Art—Egyptian—Greek—Roman

Mediaeval—Renaissance

Ars Classica, S. A. 31 Quai du Mont Blanc
Geneva (Switzerland)

The Metropolitan Museum of Art

Fifth Avenue at 82d Street, New York

METROPOLITAN MUSEUM COLORPRINTS

PHOTOGRAPHS - CATALOGUES

The American Wing, a new picture book

Price, 25 cents

MACBETH GALLERY

American Paintings

Etchings

15 and 19 East 57th Street, New York City

A Listing in the

BUYERS' GUIDE

Costs Little and Is Worth Much

THE AMERICAN MAGAZINE OF ART

BUYERS' GUIDE

A Monthly Classified Index of Carefully Selected Firms Supplementing the Art Trade Directory of the American Art Annual

ARTISTS' MATERIALS

WEBER
FINE ARTIST COLORS
OIL WATER TEMPERA PASTEL
THE COLORS THE OLD MASTERS WOULD HAVE USED
At All Representative A. M. Dealers
F. WEBER CO.
Manufacturing Artists Colormen Since 1853
Philadelphia, Penna.

CERAMIC SUPPLIES

B. F. DRACKENFELD & CO., INC.
45-47 Park Place, New York City
Clays, Majolica and Matt Glazes, Underglaze
and Overglaze Colors, Glass Colors, Modeling
Tools, Brushes and Pottery Decorating Kilns.

SILVERSMITHS

The Handwrought Silver of
ARTHUR J. STONE
is shown at
The Little Gallery, New York
18 East 57th Street
The Society of Arts and Crafts, Boston
32 Newbury Street
The Arts and Crafts Guild, Inc., Philadelphia
1716 Rittenhouse Square

PACKERS AND SHIPPERS

W. S. BUDWORTH AND SON
Collecting and Packing for
Art Exhibitions a Specialty
Established 1867
TEL. COLUMBUS 5-2194
424 West 52nd Street, New York City

Foreign Travel and Study

THE Salzburg Festival begins this year on July twenty-eighth and extends through September second. The operatic series will be conducted by Clemens Krauss, Richard Strauss, and Bruno Walter. The last two, together with Toscanini and Mengelberg, will direct the Vienna Philharmonic Orchestra concerts. Dramatic productions will be under the direction of Max Reinhardt.

The Carnival of the Artists of Vienna will be held on the seventeenth of February at the Kuensterlerhaus.

The fête of St. Leon, Spain, opens on February twenty-sixth.

Students at the Fontainebleau School of the Fine Arts, the summer school for American Painters, Sculptors and Architects maintained in the Palace of Fontainebleau, France, will be taken this year on a sketching trip to La Rochelle on the coast of France by Professor Strauss, the landscape instructor. In past years it was customary to take Fontainebleau students on visiting trips to the Chateau country along the Loire, but last summer

(Continued on page vi)

SCHOOLS

PENNSYLVANIA ACADEMY OF THE FINE ARTS

Philadelphia (winter), Chester Springs, Pa. (summer)

OLDEST fine arts schools in America. (Est. 1805.) Unified direction. City and Country locations; unexcelled equipment for the complete professional training of the artist. Distinguished faculty. Preliminary classes for beginners. Departments of Painting, Sculpture, Illustration, Mural Painting; also a co-ordinated course with the University of Pennsylvania, B.F.A. degree. European Scholarships and other prizes.

Philadelphia School—Broad and Cherry Streets. Eleanor N. Fraser, Curator.

Chester Springs Summer School—Resident students only. D. Roy Miller, Resident Manager.

Write for Booklet of School Which Interests You.

FONTAINEBLEAU

SCHOOL OF FINE ARTS

PALACE OF FONTAINEBLEAU, FRANCE

June 25th to September 25th

Architecture, Painting, Sculpture

Fresco, Interior Decoration and Design, Etching
American office: 119 E. 19th St., New York City

WEBER

Fine Artist Colors

OIL • WATER
TEMPERA • PASTEL

*"The Colors the Old Masters
Would Have Used"*

... PREPARED CANVASES
OILS, VARNISHES, VEHICLES
... FINE ARTIST BRUSHES
... ETCHERS' INKS, PAPERS
PRESSES AND TOOLS
... SUPPLIES FOR
MODELERS, SCULPTORS

*Agents and Dealers
Everywhere*

F. WEBER CO.

Since 1853 Makers of Fine
Artist and Drawing Materials

PHILADELPHIA

ST. LOUIS, MO

BALTIMORE, MD.

Traveling Exhibitions

(Continued from page ii)

- Grand Rapids, Mich. (Public Library). *Early Flower Prints*, February 4-25.
- Groton, Mass. (Groton School). *Survey of Painting—color reproductions*, February 26-March 3.
- Kirkville, Mo. (State Teachers' College). *Conservative vs. Modern Art in Painting*, February 9-23.
- Kirkville, Mo. (State Teachers' College). *Southwest Indian Arts and Crafts*, February 9-23.
- Montevallo, Ala. (Alabama College). *Fifty Color Prints of the Year: 1933*. February 1-15.
- Philadelphia, Pa. (Pennsylvania Museum of Art). *Contemporary Mexican Crafts*, January 1-February 19.
- Pullman, Wash. (State College of Washington). *Young Americans: Sixteen Oil Paintings*, January 30-February 14.
- Pullman, Wash. (State College of Washington). *Water Colors in the Modern Manner*, February 15-28.
- Richmond, Ind. (Art Association). *Contemporary Mexican Crafts*, February 4-25.
- Scranton, Pa. (Everhart Museum). *African Bushmen Paintings*, February.
- Seattle, Wash. (Art Museum). *Young Americans: Sixteen Oil Paintings*, February 21-March 25.
- Southborough, Mass. (St. Mark's School). *Survey of Painting—color reproductions*, February 11-19.
- Springfield, Mo. (State Teachers' College). *National Scholastic Exhibition of High School Art*, January 28-February 14.
- Troy, N. Y. (Rensselaer Polytechnic Institute). *Modern Photography*, February 20-March 7.
- Wooster, Ohio (College of Wooster). *The Native Element in Contemporary American Painting*, February 4-20.
- Other Bookings Pending

Foreign Travel and Study

(Continued from page v)

the idea of an itinerant landscape class was tried for the first time. The group was taken to Douarnenez, Brittany, and the experiment proved so successful that it has been decided to include the sketching trips each year.

Birger Nordholm announces the organization of the Swedish Travel Information Bureau with headquarters at the offices formerly occupied by the Swedish State Railways, 551 Fifth Avenue, New York City.

AMERICAN ART ASSOCIATION ANDERSON GALLERIES • INC

MADISON AVENUE
56TH TO 57TH STREET
NEW YORK

Instituted in 1883

*to Conduct
Unrestricted
Public Sales
of Rare Art
and Literary
Property from
Estates, Private
Individuals
and Others*

HIRAM H. PARKE, *President*
OTTO BERNET, *1st Vice-President*
ARTHUR SWANN, *2nd Vice-President*

Colonial Doorway



Famous Old Macy House, Nantucket, Mass.

The artist, Mr. Harold M. Nunn, who uses the Koh-I-Noor Carbon Pencil, has been extremely faithful in every detail of this lovely doorway to an early New England mansion. Mr. Nunn enjoys the ready response of a black chalk pencil which is absolutely flawless; he has greater confidence in its even flow of a jet black line or a delicate shadow.

The Koh-I-Noor Carbon Pencil, like other pencils in the Koh-I-Noor family, has been through most severe tests for uniformity and quality of lead and finish. Only perfect pencils can give perfect results. Insist on Koh-I-Noor.

● The Carbon Pencil is made in five degrees: Nos. 1, 2, 3, 4, and 5. There is also an Ever-Pointed Carbon pencil for the artist who prefers an adjustable point. Black chalk refill leads are also available in five degrees: No. 1, very soft; No. 2, soft; No. 3, medium; No. 4, hard; No. 5, very hard. The Carbon Sticks are made in three degrees: Nos. 1, 2, and 3.

KOH-I-NOOR
The Perfect Pencil

SPECIAL OFFER TO ART STUDENTS

KOH-I-NOR PENCIL CO., Inc. A.M.A.—1
373 Fourth Ave., New York, N. Y.

Enclosed find 10 cents (stamps or coin). Please send me the following:

One Carbon Pencil No. and Carbon Pencil drawing by famous illustrator.

NAME

STREET

CITY STATE

Please mention THE AMERICAN MAGAZINE OF ART when writing to advertisers

ART IN AMERICA

FROM 1600 TO 1865

ONLY
ONE DOLLAR

AN ILLUSTRATED GUIDE TO THE NATION-WIDE
RADIO BROADCASTS. Edited and compiled by
Harold Stark . . . More than 70 black and white illus-
trations . . . 8 large plates in full color . . . Published by
the University of Chicago Press.

The Radio Series is under the auspices of THE AMERICAN FEDERATION OF ARTS. It was initiated by the General Federation of Women's Clubs. It is managed with the coöperation of the Art Institute of Chicago, the Metropolitan Museum of Art, the Museum of Modern Art, the National Advisory Council on Radio in Education, and the National Broadcasting Company . . . Every Saturday night, from February 3 to May 19, at 8 P. M., E. S. T., over Station WJZ and a coast-to-coast network. The Illustrated Guide has value in itself, but it is indispensable for the programs.

ART IN AMERICA FROM 1600 TO 1865 is on sale at your bookstore, or art museum. It may also be ordered (send \$1.00) from the University of Chicago Press. Members of The American Federation of Arts may secure it for 65c by ordering it through Book Sales Service.

A. F. A. BOOK SALES SERVICE
805 BARR BUILDING, WASHINGTON, D. C.

"The most important book on art in the United States"

AMERICAN

ART

ANNUAL

Price \$10.00. Discount to chapters and members of the American Federation of Arts and to libraries, 25 percent.

Volume XXX contains Biographical Directory of Painters and Sculptors. Published by the American Federation of Arts, Washington, D.C.

"An authority to which one turns with confidence"

Two Recent Comments:

"I am delighted with the Magazine: The new cover is beautiful, dignified and immediately effective. The smaller type which precedes and which follows the large letters of the one word Art explains and justifies the happy union of two fine magazines both worthy of continuation. The text of this new number from the first to the last has vitality and sound moderation. It is progressive in its interests and sympathies and based on a firm foundation of scholarship and reverence for the best in art. Please accept my heartiest congratulations."

DUNCAN PHILLIPS

Director, Phillips Memorial Gallery, Washington

"I wish to . . . congratulate you on the acquisition of Creative Art and upon the magnificent appearance of the new combined magazine; I think it so outstandingly the best format that has yet appeared among American art publications, that I am sure you will have great success with it."

FRANCIS HENRY TAYLOR

Director, Worcester Art Museum

FORTHCOMING

Spanish Mediaeval Painting
By Walter W. S. Cook

Vol. I, Painted Panels: Altar Frontals,
Canopies, and Retables of Catalonia

The Romanesque and early Gothic schools
of Catalonia, Aragon, Navarre and Castile
are practically unknown and form an un-
written chapter in the history of mediaeval
Spanish art.

Princeton Monographs, Folio
Series, II. Subscription price:
brochured and boxed, \$20;
cloth, \$22.50. After publi-
cation: brochured and boxed,
\$25; cloth, \$27.50.

The Exultet Rolls of South Italy
By Myrtila Avery

A corpus of the scenes in all the known
Exultet Rolls, and of the Pontifical and the
two Benedictions of the Font closely con-
nected with them by style and general treat-
ment.

Illuminated Manuscripts of
the Middle Ages, IV. Sub-
scription price: \$20. After
publication: \$22.50.

PRINCETON UNIVERSITY PRESS
PRINCETON, NEW JERSEY

*The Illustrations in
this publication were
engraved by
The Maurice Joyce
Engraving Company
Eve Star Bldg. Washington, D.C.*

NOW is the time to advertise . . .
and the magazine you are now read-
ing is the best medium for *quantity*
and *quality* circulation.

For rates, etc., address

CHARLES Z. OFFIN

40 East 49th Street
New York City

Telephone: Wickersham 2-9484

Do You Like The American Magazine of ART?

If you like this publication and the purpose back of it—to develop sound
appreciation of art—perhaps you will help us add readers to our steadily
growing list. Please hand this coupon to a friend of yours who may be
interested in subscribing.

CLIP OUT AND MAIL

THE AMERICAN MAGAZINE OF ART,
Barr Building, Farragut Square,
Washington, D. C.

Please send me THE AMERICAN MAGAZINE OF ART for one year.
My check for \$5 is enclosed.

NAME

ADDRESS

.....

THE AMERICAN FEDERATION OF ARTS

OFFICERS

ELIHU ROOT, *Honorary President*

FREDERIC ALLEN WHITING, *President*

FREDERICK P. KEPPEL, *1st Vice-President* C. C. ZANTZINGER, *3rd Vice-President*

GEORGE D. PRATT, *2nd Vice-President* DWIGHT CLARK, *Treasurer*

BOARD OF DIRECTORS

To serve to 1934

Royal Bailey Farnum
Frederick P. Keppel
R. P. Lamont
H. Van Buren Magonigle
Duncan Phillips
George D. Pratt
John R. Van Derlip
Frederic Allen Whiting

To serve to 1935

Herbert Adams
George G. Booth
Dwight Clark
Arnold Bennett Hall
Everett V. Meeks
Arthur W. Page
D. Everett Waid
C. C. Zantzinger

To serve to 1936

Mrs. John W. Alexander
Robert Woods Bliss
Homer Saint-Gaudens
Archer M. Huntington
Henry W. Kent
Florence N. Levy

SERVICES

Publications

The American Magazine of ART. Monthly, illustrated. 25th year.
The American Art Annual. With biographical directory. 27th year.

Educational

Circuit exhibitions. Illustrated lectures. Advisory service. Package library (subject clippings).

Book Sales

Any available publication supplied members at a 10 percent discount.

Conventions and Conferences

25th Annual Convention, Washington, D. C., May 14-16. Occasional regional conferences.

Information about chapter and individual memberships furnished on application to The American Federation of Arts, Barr Building, Farragut Square, Washington, D. C.

Only where technic and subject alike are informed and shaped by significant vision can great art result; and significant vision is in turn produced by the still mysterious fusion of heredity and environment in the exceptional personality. Any tradition of painting established in this country must be one of this deeper sort, permitting all variations in technical methods, but uniting them all in a kinship of spiritual attitude.

VIRGIL BARKER